A

PROPOSITION

FOR

A NEW ORDER

IN

ARCHITECTURE.

BRITISH MUSEUM

A

PROPOSITION

FOR

A NEW ORDER

IN

ARCHITECTURE,

WITH

RULES FOR DRAWING THE SEVERAL PARTS.

SHEWING

The Intercolumniations, Arcades, Windows and Niches of this Composition; and how it is adapted to assemble with the Grecian and Roman Orders: Also the Manner of placing it over the Doric, Ionic, Corinthian and Composite Orders.

Shewing, likewise, how Columns of this Composition may be doubled for the Support of the Angle of a Building (as PALLADIO has doubled those of the Doric Order on the projecting Angle in the Front of the Palace of Count Valerio at Vicenza, where the Shafts intersect each other), and have a substantial and regular Effect.

WITH

TWO ORIGINAL DESIGNS (which have been executed) of this Composition; one of them is a Portico, in which the Columns and Pilasters are Two Feet One Inch Diameter, and Thirty-six Feet Eight Inches high, ornamented agreeably to those Rules. The other Design is a Bow Window, ornamented with Pilasters.

TO WHICH ARE ADDED,

TWO PLATES of the Gothic Screen or Gallery lately executed in St. George's Chapel at Windsor.

ON THIRTY-ONE COPPER-PLATES.

BY HENRY EMLYN, F. A. S.

THE THIRD EDITION.

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M. DCC. XCVII.

BRITISH MUSEUM

TO THE

MOST NOBLE AND PUISSANT PRINCE,

CHARLES HOWARD,

EARL MARSHALL,

AND HEREDITARY EARL MARSHALL OF ENGLAND;

DUKE OF NORFOLK;

EARL OF ARUNDEL, SURREY, AND NORFOLK;

BARON HOWARD, FITZ-ALLAN, WARREN, CLUN, OSWALDESTRIE,
AND MALTRAVERS:

PREMIER DUKE AND EARL OF ENGLAND:

AND

PRESIDENT OF THE SOCIETY

FOR PROMOTING

Arts, Manufactures, and Commerce:

THIS PROPOSITION,

FOR

A NEW ORDER IN ARCHITECTURE,

IS DEDICATED,

WITH ALL RESPECT,

BY HIS GRACE'S

VERY DEVOTED,

AND OBLIGED HUMBLE SERVANT,

HENRY EMLYN.

A NEW ORDER IN ARCHITECTURE,

FOR

THIS PROPOSITION,

Arts, Manufactures and Commerce;

FOR PROMOTING

THE PRESENT TASTE

IN THE

FRENCH DUKE AND EARL OF ENGLAND:

AND MATTHEWERS:

BARON HOWARD, FITZ-ALLAN, WARREN, CLUN, OSWALDESTRIE,

EARL OF NORFOLK, SURREY, AND NORFOLK:

DUKE OF NORFOLK;

EARL MARSHALL OF ENGLAND:

CHARLES HOWARD,

MOST NOBLE AND MOST PUISSANT PRINCE,

TO THE

TO THE

READER.

IN the first EDITION* of this work I said, it was about seven years since the natural objects, which are the subject of this Composition, drew my notice; and having often viewed the Twin Trees in our Forest, and compared them with the single trees, I could not but think they might furnish

* In the year 1781.

an advantageous hint to the architect. We see how their rude and natural beauties embellished by the art of the Grecians, brought to perfection the three noble Orders of Architecture. From Greece Rome was furnished with these excellent gifts, and from them formed and modelled their two additional Orders. The ideas formed in my mind by the agreeable and beautiful variety of the Twin Tree, made me wish to see it stripped of its rude form, and embellished with as noble and necessary ornaments as a Grecian or Roman Column. I conceived it would have its peculiar beauty, as well as either of these; and also, that mechanical beauty, Strength, in due proportion.

From considerations like these, it appeared to me, that Nature had pointed out another kind of Column deserving imitation, hitherto unnoticed, and which might produce a Sixth Order of Architecture, with new Proportions.

From hence I began to form such Columns as appeared to me the most agreeable to Nature, and most suitable to the Design. From my different observations and trials, the Twin Column and Entablature to it, (which appeared to be of a greater proportionable strength than the Columns and Entablature of the Corinthian or Composite Orders of the same height) from its form and lightness, I conceived might be adopted with advantage in building, as it appeared sufficiently solid and durable. Hence I was encouraged to proceed towards finishing my design.

As Windsor had the honour of an Establishment, called the Most Noble Order of St. George, and as its Forest had given me the first idea of the proposed Column, I was ambitious to wish to compleat an Order in Architecture in conformity to the hints received, and the nature of that honourable Institution. As the Doric Order was composed on the system of manly figure and strength, of robust and Herculean proportions;

the

the Ionic on the model of the easy, delicate, and simple graces of female beauty; to which the Corinthian, on a similar design, adapted a symmetry of more artificial and complicated elegance—This Column is composed on the plan of representing the particular character of our ancient English chivalry in its most illustrious Order; which, as a distinction of peculiar eminence, has not become obsolete, but is still considered as an ornament, that adds Splendor to the highest rank, and an Honour suitable to the most eminent desert. Its Knights are Companions united by the nearest tie of equal and honourable confraternity; they are called Fellows, Associates, Copartners, Colleagues, Brothers, and Assistances to each other, deriving from the ſame source their conjoint dignity, the basis of which is the Sovereign of the Garter.

In pursuance of this double idea, the conformity to the natural object which first occasioned the design, and the allusion to that Order of Knighthood;

Knighthood; the Columns are imitations of nature, taken from the Twin Trees already mentioned, as the Capitals are from the Plumage of the Caps of the Knights, with the Ionic Volutes, interwoven and bound together in the front, with the Star of the Order between them, and the Supporters of the Arms of England issuing out of the Foliage of the Volute; and in the Profile of the Capital is a Lion's head rising out of a Rose. In the Cleft between the two Shafts, where they divide from the Trunk, there is an ornament introduced instead of the protuberant bark, (which sometimes naturally grows in form of a festoon,) viz. the Knights' Shield and Armour, with the skin of a Wolf hanging down on each side, and bending down the twigs of the tree; all which together cap the center of the Trunk on both sides. Although this animal was exterminated from our Island before the institution of the Order designed to be the subject of the leading ornaments of this Composition, it will not, it is hoped, appear to be unsuitably introduced, as

pointing to the love of exercise and public utility, combined with their diversions, which distinguished the ancestors of the Knights; and as denoting the exertions of that active spirit in foreign countries, so illustrious both in France, and in various parts of Europe.

But especially this allusion may be admitted to imply the prowess and indefatigable industry which the Knights of St. George of England have been accustomed to, and are honourably obliged by their Order to exert, in suppression of rapine, fraud, and licentious impunity, which are allegorically included in the wolf.

The upper Member of the Base is enriched with the claws of that animal rising out amongst leaves.

The Fluting of the Trunk is cabled, and the Cables hollow and filled with the English arrow, the feathered end rising out of each of them.

The Ornament of the Frize over the Columns is a plume of three Ostrich Feathers, a distinguishing

guishing mark of honour peculiar to His Royal Highness the Prince of Wales; the bottom of them comes through the upper member of the Architrave, cased with the points of arrows, and mixed with acorns.

In the Metops are placed the great George and Collar; and in a continued Frize, and the Pannels of the Soffit of the Cornice, other symbolical ornaments, as Naval and Military Trophies, &c.

These particulars united compose the Order of this Composition.

How far I have succeeded in the attempt to establish an Order in Architecture, worthy to be called a SIXTH ORDER, I submit to the great Architects of our age. I am well acquainted with the difficulty that attends the offering a work of this kind to the Public, even had it been proposed by the greatest in the profession, and more especially when it comes from a person of my obscurity.

However,

However, new as the attempt is, a late Architect speaks much in commendation of such a one; and some of the greatest masters of the French nation have laboured therein; and their Monarch, Lewis the fourteenth, a great encourager of the Arts, offered a reward to the person who should perfect it. These attempts have been in vain; the purposed variations being so trifling, and that only in the ornaments.

It may be said of this Composition, that it is absolutely new. It consists of a different kind of Column from any which is already established, and different Proportions varied from such as have hitherto been in use, and Ornaments, suitable to the Glory of the Country and its boasted Order of Knighthood, to which it is designed to allude.

After the many unsuccessful endeavours of others, it may be judged too presumptuous in me to think of striking out any thing in this way,

worthy

worthy to be adopted into practice. However, should it appear otherwise, and my work be kindly received, my greatest glory will be, that, in inventing an Order entirely English, I have had in view the Honour of my Country.

Windsor,
April, 1797.

PREFACE

TO

THE THIRD EDITION.

IT is FIFTEEN YEARS, since I submitted the Design of this Composition of a New Order of Architecture to the consideration of the Public. In that publication I only shewed the Rules to construct the Order.

Three years afterwards I published a second Edition, in which I compleated what I originally intended to shew, namely, that this Composition may be used, and displayed, on every occasion, as well as the Grecian or Roman Orders, and also assemble with them.

In all the time I am happy to think, that not any Objections of consequence have arisen against the composition; and all the public and

private

private objections I have heard, I flatter myself, my Drawings and Models have reconciled to those Gentlemen, who have done me the honour to call to view them.

I have the satisfaction to find, that the work has not been disapproved by some of the greatest masters in the profession, whose judgment must be revered by all.

I have heard no objection to the Design in general, that seems to turn upon any other principle than this, that it was unnecessary; that I should not have employed my time and study, in finding out a New Order; and that it has the appearance of affectation.

It was not industry or study, that produced the idea of this Composition; but passing, as I have said, frequently near the objects that first suggested it, their form and manner of growth so pleased me, that I could not extricate the

impression

impression from my mind, until I had formed the Plan, which unites the other parts of this Design with the Object that composes the Column of this Composition.

The Ancients admitted a like liberty, if exercised with such discretion, and so to the purpose, that the reason should justify it to any one who should examine it with attention. But for this allowance, we should not now have an Architecture enriched with five Orders. It has been observed, that the objection of an additional Order being unnecessary, might have been opposed to the introduction of any one, and particularly to the last of those four which succeeded to the Doric. Whether this now proposed be superfluous, must be determined, not by its being offered when there were five already, but by the public feelings and judgment; which will decide whether its essential differences of proportion and character are such as really to constitute a New Order, and whether there is

variety and beauty in its effect sufficient to overcome the prejudice from its being new.

That the Public might have the satisfaction of viewing the Composition executed to a large Dimension, was my chief inducement for republishing the work; besides which, the former editions have been long since disposed of, and there have been applications for copies since those were out of print.

And, indeed, I think it my duty to republish, after what has happened: for the proposal of introducing this Composition in Building is no longer a speculative thought; the experiment has been made; and whatever might be the opinion for or against the attempt of introducing a New Order, while the idea remained only upon paper, it is now brought to a different and proper test; I mean, its Effect in the actual execution; the Design having been approved, and the principal parts of the Composition

adopted,

adopted, viz. the Columns and Pilasters, executed on a large Scale, by HENRY GRIFFITHS, Esq.* in a Portico, in which the Columns and Pilaster, built with brick, are two feet one inch Diameter, and thirty-six feet eight inches high. The Capitals are of Coade's Ornamental Stone; the Shields and Bases of Portland Stone, fully enriched, agreeably to the Design. Which being executed to so large a Dimension, has given me an opportunity to consider its effect; from which, I flatter myself, I have been able to make an improvement in the proportions, in dividing the principal Parts, which now are entirely to my satisfaction; and I have since executed a small Frontispiece to a House agreeably to them, which I view with pleasure. But whatever satisfaction I may have in viewing this Example, I have much more in communicating it to the Public; as they are now enabled, from these two Examples, to examine the essential Proportions and Ornaments of this

* At his seat at BEAUMONT LODGE, WINDSOR.

Com-

Composition, as applied in Building, which, I conceive, is all that is necessary to form their opinion, and determine them to reject or adopt the Design in general; or, if satisfied with that, to consider what may be added, retrenched, or altered, to make the composition compleat, consistent, and beautiful.

In the former Editions the largeness of the book being objected to, in this the size is reduced, that it may be more convenient.

ARCHITECTURE.

THE PRINCIPAL PARTS OF THIS COMPOSITION.

PLATE 1. FIG. 1 and 2.

THE Ancients, in all Compositions of Architecture, considered the Column as the principal part; the Diameter of which, taken at the bottom of the Shaft, they established as a Rule to govern the Meaſures of all the other parts: in this Composition it is the same. The principal parts are named, and their Diameters are in height as follow:

			Diamr.	Diamr.	
Fig. 1,	AB	The Trunk -	6	20	The whole Height is twenty-five Diameters, which happens to be the Number of the Knights Companions of the Noble Order of the Garter.
	BC	The Shafts -	11		
	CD	The Entablature	3		
Fig. 2,	CD	The Pedestal -	-	5	

Each of theſe is divided into its necessary parts.

PLATE II. FIG. 1.

Viz.	1st. The Pedestal.	2d. The Column.	3d. The Entablature.
	a b The Base.	d e The Base.	h i The Architrave.
	b c The Die.	e f The Trunk.	i k The Frize.
	c d The Cap.	f g The Shafts.	k l The Cornice.
		g h The Capital.	

CONSTRUCTION OF THIS COMPOSITION.

PLATE II. FIG. 1.

TAKE any height proposed for this Order, as on the scale E F, and divide it into four equal parts; one of those parts shall be the height of the Pedestal, E G; divide any fifth part into five equal parts, one of those parts is the diameter of the Shafts at the bottom, where they divide from the Trunk at O; which diameter is one twentieth part of the height of the Column and Entablature, and one twenty-fifth part of the entire Order: this diameter is the universal measure of this Composition.

Three diameters are the height of the Entablature; two diameters are the height of the Capital; nine diameters are the height of the Shafts; four diameters and three fifths are the height of the Trunk; one diameter and two fifths are the height of the Base. The height of the Cap of the Pedestal is three fifths of a diameter; the height of the Die is three diameters; and the height of the Base is one diameter and two fifths.

The Entablature is divided into twelve parts; three of which go to the height of the Architrave, four to the Frize, and five to the

the Cornice. One diameter and one tenth is the distance from Center to Center of each Shaft, Plume of Feathers in the Frize, and Modillions in the Cornice. The Shafts must be diminished one fifth of the semi-diameter on each side, and the diminution commences from the bottom at O. The Trunk is diminished on the fronts between XX, from the top of the Base to the bottom of the Shafts; as is shewn by the dotted Plan on the Face of the Trunk at D, Plate I. Fig. 1.

RULE

To draw the Plan of the Trunk and Shafts.

PLATE I. FIG. 3.

HAVING found the Diameter of the Shafts to the proposed Height on a straight line, as A B, describe the Diameter of one of the Shafts, as C D: divide the upper half of the Diameter E C into five equal parts; take four of those parts, and from the Center E describe the Circle F G, which is the Diameter of the diminished part at the top of the Shafts; and one of those parts is the distance between each Shaft at bottom, as C H; from H describe the Diameter of the other Shaft H K. On the line A B, from the Centers of the Shafts E I, describe the equilateral Triangles L I E and M I E: continue the lines L I L E, and M I and M E, through the Diameter of the Shafts at pleasure, from the points of the Triangle L M with the distance to the ⊙s. Where the lines P Q and N O intersect the Diameters of the Shafts, describe the curve lines V W, which compleats the form of the Trunk K V W D. Divide the Diameter of the Shafts H K into five equal parts: one and two thirds of those parts are the projection of the Base; and from the Centers I E L M describe the projection, and draw the Parallelogram A B S R, which is the Plinth of the Base, and Die of the Pedestal, the greater and lesser way. The number of Flutes on each Shaft is twenty-four, and on the Trunk forty.

Rule to diminish the Front of the Trunk of a Column or Pilaster. PLATE II. FIG. 2.

ON the Base line A B, set the diminishing of the Trunk from A to C: continue out the line A B the distance of C B to I: on the Center at I, describe the Segment C D, which divide into twenty-five equal parts, and the height of the Trunk into the same number of parts. The numbers on the Segment, which correspond with the numbers on the Trunk, give the diminishing points on the Center of the Front of the Trunk; which diminution, from thence, terminates on each side at X X, as is shewn by the dotted Plan on the Face of the Trunk at D, Plate I. Fig. 1; which is the part that doth diminish. The Base line in the front X X, is the same length at every division up the Trunk; the different perpendicular Heights at each division being taken, and Moulds made to a Scheme-Arch formed by the intersection of lines to the breadth between X X, and applied to the correspondent divisions, will govern the working of the Trunk to nearly the natural diminishing of the Twin Trees. The perpendicular heights at each division give the diminishing of the Fronts of the Trunk of a Column or Pilaster.

Front of the Pedestal, drawn to the Plan in Plate I. Fig. 3.

PLATE III.

THE height of the Pedestal is five Diameters: one Diameter is the height of the Plinth: the other divisions of the Base and Cap are shewn by the Scales on the following Plate.

Profile

Profile of the Pedestal, as on Plate III.

PLATE IV.

THE Scales shew the height and projection of the Cap and Base, and the particular Members; also the Border round the Die.

Front of the Trunk.

PLATE V.

THE height of the Trunk is four Diameters and three fifths, and the height of the Base is one Diameter and two fifths: the Scales shew the projection and division of the particular Members; also of the Shield and Ornament that cap the Center of it.

Front of the Profile of the Capital.

PLATE VI.

THE height of the Capital is two Diameters: the Scales shew the height, projection, and division of the different Ornaments that compose it.

Entablature and Soffit of the Cornice.

PLATE VII.

THE height of the Entablature is three Diameters: being divided into twelve parts, three go to the Architrave, four to the Frize, and five to the Cornice. The Scales shew the height and projection of the Architrave, and Ornament of the Frize. The Cornice is drawn larger on the next plate.

Cornice

Cornice at large.

PLATE VIII.

THE projection of the Cornice is one fifth part more than its height: the upright and horizontal Scales shew the divisions of the Members and their projections. The divisions on the top line of the Cornice from the center of a Shaft are set half a Diameter and one fifth, which, being divided into twenty-nine parts, give the breadth of the Modillion, and the division of the Dentils.

FIG. 2.

Exhibits an example of a Modillion enriched with Bells under the Flutes instead of Acorns.

A Column and Entablature of the Composite Order, and the same of this Composition as at first composed.

PLATE IX.

IF the Entablatures over these Columns are executed with the same kind of materials, their Weight will be nearly in proportion to each other as eighteen is to eleven; viz. The weight of the Entablature over the Column of the Composite Order being eighteen, the weight of the Entablature over the Column of this Composition will be eleven.

Rule to draw the Spiral Lines of the Volute.

PLATE X.

DRAW the perpendicular line A B, the center line of the right-hand Shaft: set off the distance of the diminished part at the

Neck

Neck from B to C, with the projection of one twelfth part more from C to D; and erect the perpendicular line D E on the upright Scale from X, the under side of the Abacus: set down two fifths of the Diameter to O. Draw the horizontal line OF, intersecting the line D E, which will be the Center of the Eye of the Volute, and H I the Diameter. Draw the Square a a a a in the Eye, and divide it by the lines b b b b; which lines are divided into six parts for the Centers. Extend the dividers from the Center b 1 upwards, and draw the outer Quadrant from E to 2; and with the distance 2, 2, draw the next Quadrant from 2 to 3; and so on to the different Centers, until the Spiral Line terminates at the upper part of the Eye. The inner Spiral is formed by the subdivisions on the lines b b b b, and the correspondent numbers give the diminishing of the Fillet. The four Centers marked thus ⊕ ⊙ describe the Ogee from the center of the Shaft, below the Star, to fall into the Fillet of the Volute.

Rule for finding the proportional Diameter of a Column of this Composition from the Diameter of the Column of the Order used immediately under it.

PLATE XI.

THE Circle O O O O, which is described from the Center G, is the Diameter of a Column of the Grecian or Roman Order to be used under a Column of this Composition; which Diameter is divided on the line A A into twenty-two parts: one of those parts is the distance between the Shafts, and ten of those parts is the Diameter of the Shafts; also the Plan of the Trunk B B B B, described as in Fig. I. Plate 1, which is to be used over the lower

Order. But when these Orders are placed against their Arches, as shewn in Plates XVIII. and XIX. the Perpendiculars raised from the Center of the Shafts H H, where it intersects the line of the Trunk at the points C C, the line D D being drawn through those points, give the Face of the Arches the Columns are placed against; and this Rule must always be observed for the projection of the Columns of this Composition, and those of the Order under it. The dotted line F F F F shews the diminished part of the Column of the lower Order; and the line E E E E shews the projection of the Base of this Composition.

Intercolumniation of this Composition.

Plate XII.

In this, as in all other Orders, the Intercolumniation is directed by the Diameter, and the Ornaments of the Entablature. I have given three Examples, and their distances are figured. The Columns may be placed at a greater distance from each other, increasing one Diameter and one tenth to seven Diameters and seven tenths; and on some occasions to eight Diameters and eight tenths.

An Arch of this Composition without a Pedestal.

Plate XIII.

The distance from Center to Center of the nearest Shafts of the Columns, adjoining the opening of the Arch, is nine Diameters and nine tenths. The breadth of the Pilaster and Architrave is seven tenths, and the height of the Impost is nine tenths of a Diameter.

FIG. 2.

A Capital of a Column, with the Volute varied in the manner of that at the Temple of Fortune Veriles at Rome, to be placed at the Right-hand Angle of a Portico or Building.

An Arch of this Composition with a Pedestal.

PLATE XIV.

THE distance from Center to Center of the nearest Shafts of the Columns adjoining the opening of the Arch, is thirteen Diameters and two tenths. The breadth of the Pilaster is eight tenths of a Diameter.

FIG. 2.

The Impost and Architrave of this Composition. The Scales shew the division of the particular Members.

Columns of this Composition placed over the Doric Order.

PLATE XV.

IT is to be observed, that the Diameter of the Columns of the Order that this Composition is used immediately over, gives the Proportion of the Diameter of the Columns of this Composition. (Rule for finding it, see Plate XI.) The Intercolumniation of the Doric Order, from Center to Center of the Columns, is figured. There are three Examples on this Plate, which govern the Intercolumniation of this Composition. These Orders cannot assemble, at any other distance between those Intercolumniations, but will again at the distance of ten Diameters of the Doric Order.

Columns

Columns of this Composition placed over the Ionic Order.

PLATE XVI.

THE nearest distance of the Intercolumniation of the Ionic Order, from Center to Center of the Columns, is one Diameter and a half (there are five Examples on this Plate) increasing from thence to five Diameters and a half. These Orders cannot assemble at any other distance between those Examples. On some occasions they may be placed at a greater distance, observing to continue to increase the lower Order one Diameter or more to the distance required.

Columns of this Composition placed over the Corinthian Order.

PLATE XVII.

THE Corinthian Order, having Scamozzi's Cornice, wherein he places the Diameter of the Modillions half a Diameter apart from Center to Center, will assemble with this Composition, observing the same Intercolumniation as the Columns of the Ionic Order: as will also the Composite Order with this Composition, having the same Intercolumniation as the Ionic and Corinthian Orders.

Arches of this Composition placed over Arches of the Doric Order.

PLATE XVIII.

THE Intercolumniations of the Doric Order are the same as those on Plate XV.

Arches

Arches of this Composition placed over Arches of the Ionic Order.

PLATE XIX.

THE nearest Intercolumniation of the Ionic Order that this Composition will assemble with, is one Diameter and a half from Center to Center of the Column. There are two more Examples on this Plate. The next Intercolumniation is five Diameters and a half; the other six Diameters and a half from Center to Center of the Column.

A Window or Nich of this Composition.

PLATE XX.

AN Example of finishing an Aperture with Columns of this Composition, between Pilasters or Columns of the Corinthian Order.

Windows.

PLATE XXI.

TWO Examples of finishing Windows with this Composition between the Intercolumniation of the Ancient Orders.

FIG. 2.

Arches supported by Columns of this Composition. The Intercolumniation is eleven Diameters from Center to Center of the Shafts, and compose the opening of the Arch.

Profile of a Capital of a Column to be used on the Left-hand Angle of a Portico.

PLATE XXII. FIG. 1.

THIS Capital is varied in such a manner, that the Volute next the Return Columns may correspond with their Volutes, and the Star will be oval.

FIG. 2.

The inside Front of the Side Capital.

FIG. 3.

The Profile of a Capital of a Pilaster.

FIG. 4.

A Capital of a Pilaster, with the Right-hand Volute varied, to be used on the Angle of a Portico or Building.

Fluting of the Pilasters.

FIG. 5.

Divide the Diameter of each Shaft into twenty-nine parts: give one to each Fillet, and three to each Flute. A tenth of a Diameter will be the breadth of a Flute on the Center of the Trunk. There will be seven Flutes on each Shaft, and Fifteen on the Trunk.

Plan

Plan of the Trunk and Shaft of the Double Column.

PLATE XXIII.

OF the Double Column, when placed on the Angle of a Portico or Building, the Trunks and Shafts will unite and seem to be free, and not make an impression that is disagreeable, but appear suitable to the purpose for which they are intended. When used on the Angle of a Building, the Trunks will appear immersed in the Wall, as is shewn by the Plan at H H.

In placing the Double Column on the Angle of a Building, the Center of the two Shafts which join each other, must be the same distance from the Angle as half the Diameter of the Shafts at the diminished part at V. Through the point V draw the lines C E and D E parallel from the sides of the Building.

Take the distance of one Diameter and one tenth, and from the Center V place that distance on the lines C E and D E at F F; and from the Centers V, F F, and G G, describe the Plan of the Shafts and Trunks, as shewn in Plate I. Fig. 3, intersecting each other on the miter line D V X.

To describe the Volute for the Angle.

PLATE XXIII.

FROM the Center V draw the lines through the Points of Contact O O, where the Trunk intersects the Diameter of the Shafts, to the projection of the Base at P P. Make the Right Angle P P X; then with the distance from the diminished part of the Shaft

Shaft at A A to X, describe the Arches X E and X E; from the Centers E E, take this distance to the diminished part of the Shafts A A, and describe the Curve Line I I, which gives the Plan of the Angular Volute of the Double Column.

Capitals of the Double Column.

PLATE XXIV.

A GEOMETRICAL view of the Capitals as they appear on the Angle.

Front of the Capital and Entablature in the former Editions, as at first composed.

PLATE XXV.

THE Height of this Capital is one Diameter and four fifths. But on my drawing out the Capital at large for the Columns of the Portico at Beaumont Lodge, I conceived if one fifth of a Diameter was added to the height, it would have a more agreeable proportion; therefore I made the height of those Capitals two Diameters, the same as proposed in this Edition.

Profile of the Capital and Entablature as on Plate XXV.

PLATE XXVI.

THESE two Plates are the same as at first composed, to shew the alteration I have made in the Height of the Capital and Entablature in this Edition.

PLATE XXVII.

The Five several Orders of Columns given us by the Ancients, with their Names and Proportions of the Height of the Columns, and the Height of the Shafts of this Composition.

THE Tuscan is in height -	7	Diameters.
The Doric - - - -	8	Diameters.
The Ionic - - - -	9	Diameters.
The Corinthian - - -	10	Diameters.
The Composite - - -		
The Shafts of this Composition	11	Diameters.

Plan and Elevation of the Portico of this Composition at BEAUMONT LODGE.

PLATE XXVIII.

THE Columns and Pilasters are built with brick, and stuccoed over; and agreeably to these Rules, they are thirty-six feet eight inches high. The Capitals are of Coade's Ornamental Stone*; the Shields and Bases of Portland Stone, carved with the Enrichments in this Design.

The proper Entablature is not executed over them.

* This elegant Manufacture is carried on near Westminster Bridge, on the Surry Side.

Plan and Elevation of a Bow Window ornamented with Pilasters of this Composition at Beaumont Lodge.

PLATE XXIX.

THE Pilasters are of Portland Stone; the Capitals and Shields of Coade's Ornamental Stone.

Plan and Elevation of the Front of the Gothic Gallery in St. George's Chapel at Windsor.

PLATE XXX.

THE Gallery is built with Coade's Ornamental Stone from my Design, and constructed under my direction. The execution of the work having been, in general, much approved, I conceived it would be unexceptionable to add this and the following Plate to this Work.

South End of the Gothic Gallery.

PLATE XXXI.

THIS End is drawn to a larger Scale, that the Design may be more clearly explained.

IF in future I should have leisure, I purpose publishing some other Designs of the New Works that have been executed; also of some Additions and Alterations to the Old Works, lately executed within that beautiful Building, St. George's Chapel.

CONCLUDING REMARKS

ON THIS

COMPOSITION.

As the Composition here proposed contains Ideas not hitherto, like those of the established Orders, made familiar by habit and observation, some doubts and difficulties may be expected to arise in the mind of the candid and intelligent Examiner, as to the application in certain respects, wherein by its Construction it must differ from other Columns; and therefore when applied, must be governed by Rules in some measure peculiar to itself. It should seem this diversity would principally take place in the Intercolumniations; and in assembling with the Grecian and Roman Orders; and in the case of Angular Columns. On these it may be requisite, for that reason, to desire the attention of the Reader to the following Remarks.

That this must always be the upper Order: and that Pilasters, as well as Columns of this Composition, must always be diminished; and that its Column must not project less than seven ninths of its Diameter. It may be placed over the Doric, Ionic, Composite, and Corinthian Orders; the last of these having Scamozzi's Cornice, wherein he places the Modillions half a Diameter apart from the Center of each Modillion.

The

The Diameter of the Column of the Order used immediately under this Composition gives the Diameter of the Columns or Pilasters of this Order.

Of the different Intercolumniations, that of four Diameters and four tenths (between each Column) is the most suitable for this Composition. The Prince's Plumes, which are used instead of Triglyphs over each Shaft, being two in number; and from the side of each Column to the Center of the opening there being also two Plumes; from these circumstances, if a new term may be adopted with analogy to those already used, the Intercolumniation to this proposed Order might be called, in allusion to the idea which runs through the whole Design, the Companion, or Zygo-Stile.

This Intercolumniation must be understood, however, as appropriated to the Composition when separately used: for it cannot be employed when the Composition is in assemblage with any other Order.

The Intercolumniation of the Doric Order, when assembled with this Composition, should not generally exceed four Diameters; (between each Column;) but on some particular occasions may be six and a half.

The Intercolumniation of the Ionic should not usually exceed four Diameters and a half (between each Column;) though on some occasions it may be five and a half. And the same Intercolumniation should be observed when this Composition is used over a Series of the Corinthian or Composite. It may be farther noticed, that none of these Intervals, which the proposed Order

can

can require, when combined with others, infringe on the received principles of the Art, confirmed by the Remains of Antiquity: but nearly coincide with approved Examples; where a free and spacious Arrangement has been found to convey the idea of amplitude, which public Edifices demand.

I have shewn, that Columns of this Composition may be doubled for the support of the Angle of a Building, as Palladio has doubled those of the Angle of the Palace of Count Valerio at Vicenza; where the Shafts intersect each other. And this Composition may be particularly proper to be used on a similar occasion; more especially a Portico. For the Trunk and Shafts join each other in such a manner, that when viewed on the outer sides they keep their true proportion: as do also the Metops, Plumes, and Modillions. This is more particularly shewn in the Models: which I have hitherto found satisfactory to the Viewer; as they exhibit a more distinct and full Idea than can be given on a Plate.

These Double Columns, when placed on the Angle of a Portico, I presume, appear well, and have a satisfactory Effect: and not liable to the disadvantage of Columns placed on the Angles of the other Orders, which are apt to make an impression of being too slender. This inconvenience of Angular Columns of the Ancient Orders has been observed by Vitruvius; who directs, in consequence, that Columns placed on the Angles be one fiftieth part of the Diameter larger than the rest.

But whatever judgment may pass upon Double Columns of this Composition, it is believed a Spectator will approve, and be pleased with its Pilasters doubled, to be used on the Angles. And these

Pilasters, when not doubled, in ornamenting a Building, should they find Spectators who can believe that all merit in Architecture is not necessarily limited to the use of the five Orders, may perhaps be considered as an Improvement; or at least, allowed a consistent Variety.

I have shewn different Intercolumniations and Arcades of this Composition, and the manner of placing it over the Grecian and Roman Orders; and how it may be used to ornament the Apertures between the Columns and Pilasters of those Orders.

On Plate XXVII. the five Orders of Architecture, and their general Proportions, as established by the Ancients, are shewn: and one of this Composition, which I have presumed to call BRITISH.

I wish to conclude these Remarks with a sentiment which has been often applied to particular deviations from established Rules; and which may appear to apply, with greater reason, when a new Design is submitted to the Public. It has been said, we are not bound by Examples, or by any Rules, except first principles, fixed immutably in Nature, so as not safely to depart from them on some occasions: because, in all subordinate Rules, instances will occur where the breach is warranted by higher principles than the observance. And the contrary rigour of restriction would have been fatal to every Art and Science; being evidently a bar to all improvement of those Arts, the history of whose progress forms so interesting an ornament in the annals of distant Ages. May it not be said with still greater reason, that if even in *parts* of a Work where the main design is conducted agreeably to long

established

established Rules, not every deviation from those Rules is at once to be condemned, yet stronger will be the claim to a full and circumstantial examination, where, instead of innovating any Parts of an established System of Architecture, an attempt is made to invent what, should it be adopted, would become a New Order? And this, if any, (as before has been hinted) seems to be the mode of adding improvements in Architecture: not by encroaching on the Simplicity and uniform Design of the Ancient Orders, by changing of Parts, or introducing new Embellishments; but by endeavouring to invent new Proportions, and a consistent Whole essentially different.

My hope of establishing it is solely founded on my belief, that the general Idea of the Column is conformable to the Principles of Antiquity: and that those Particulars, in which it differs, will diversify, but not confound; will enable the Composition to support a consistent Character of its own, without violating the Harmony between this and the Ancient Orders, of which it has been my endeavour not, in any part, to lose sight.

I shall indeed think my time has been well employed, if what I have added serves to recommend the Whole, and the particular Parts of the System, to the more favourable Reception of the Public.

THE END.

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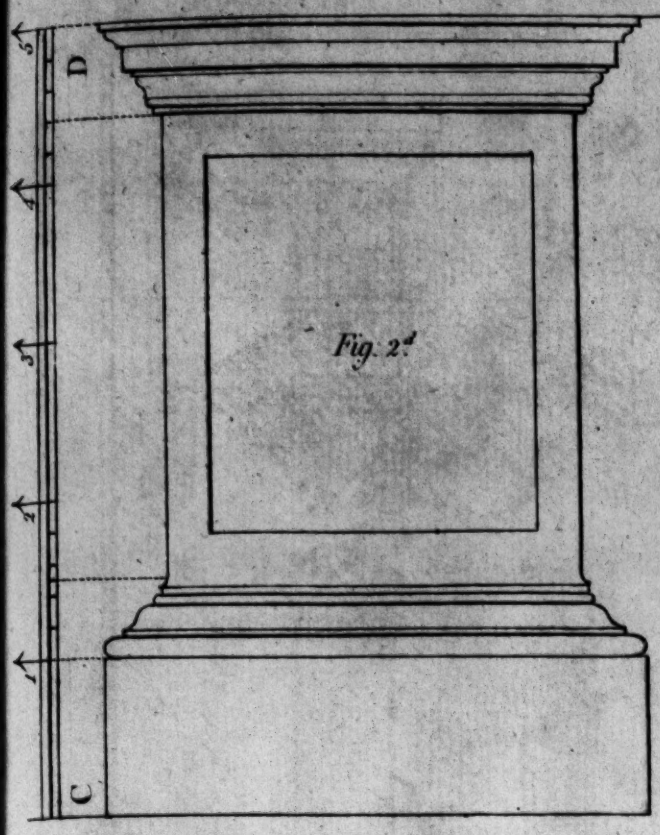
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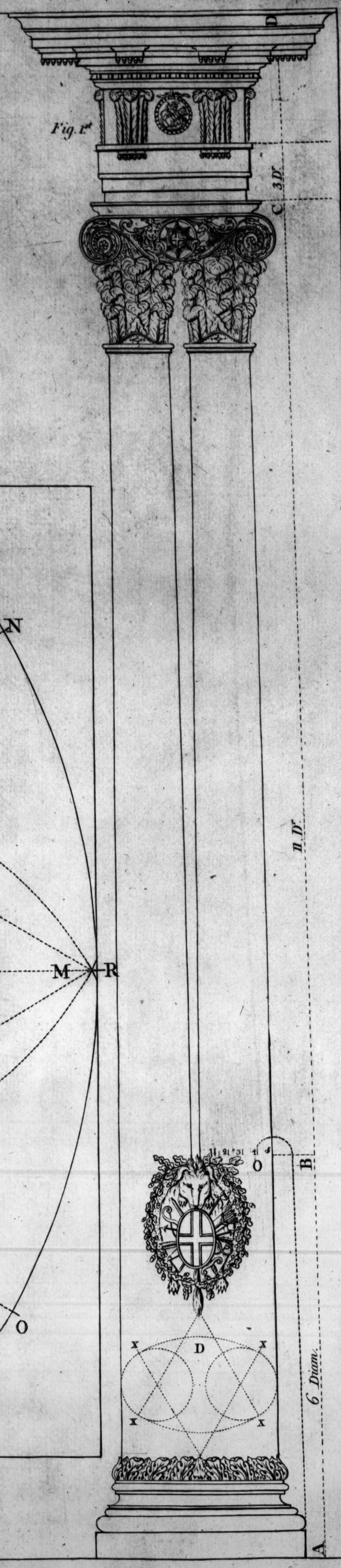
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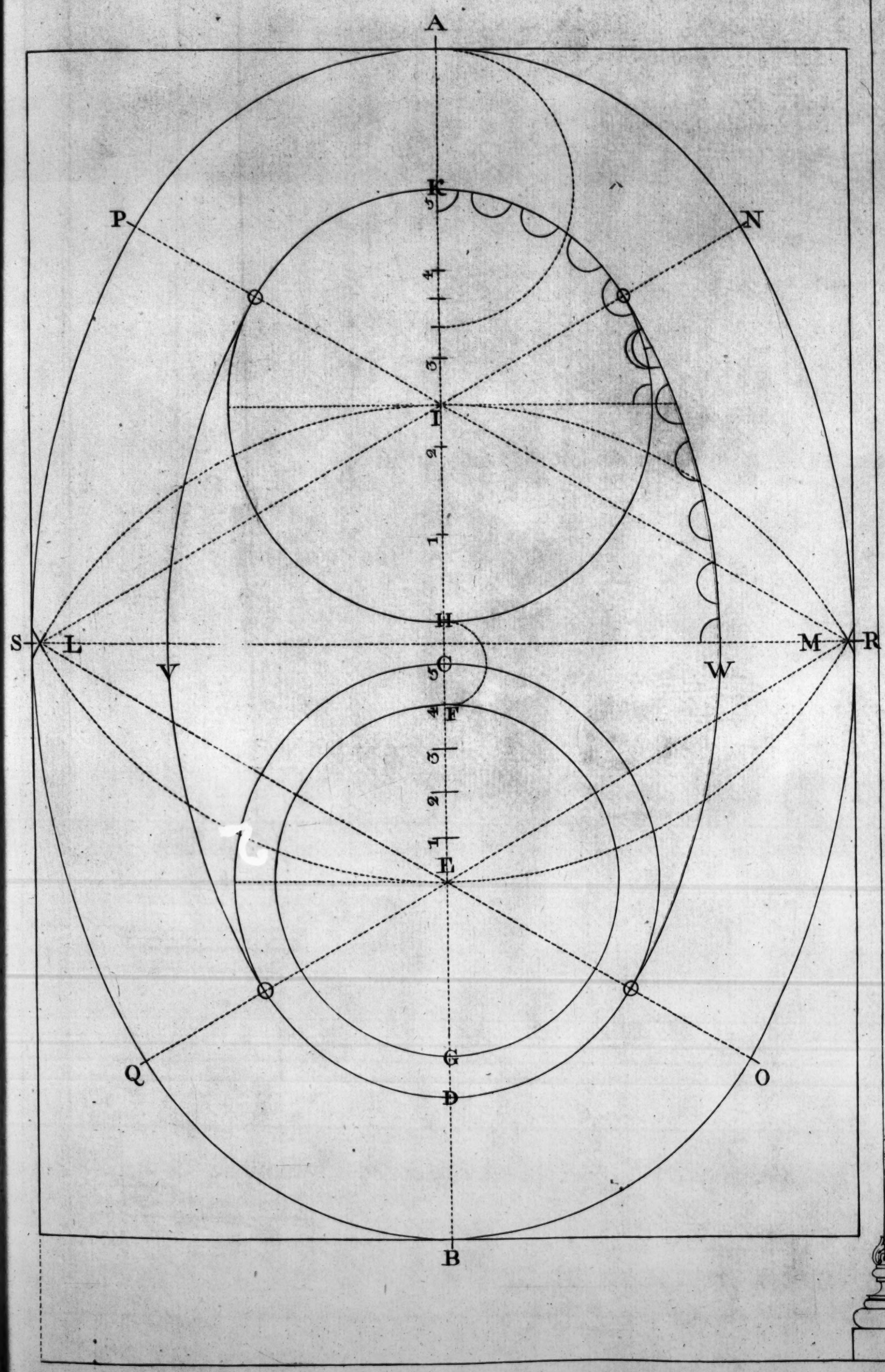
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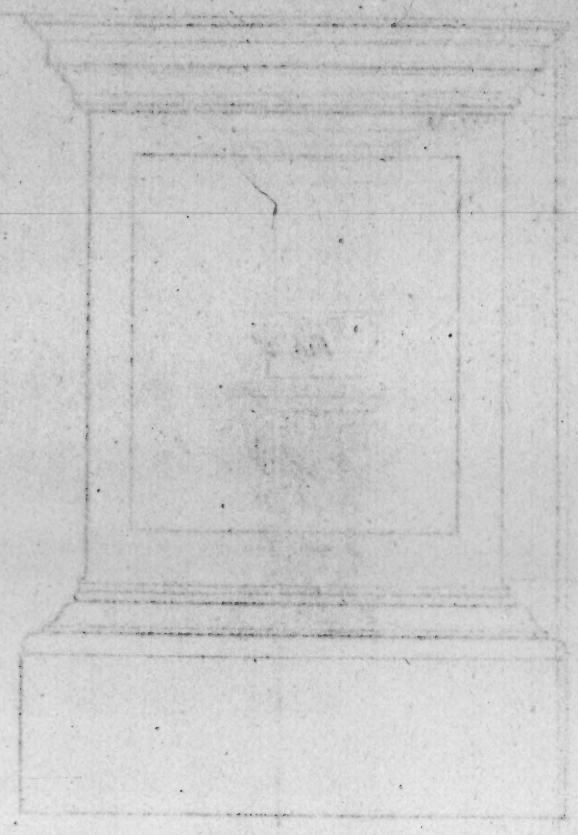

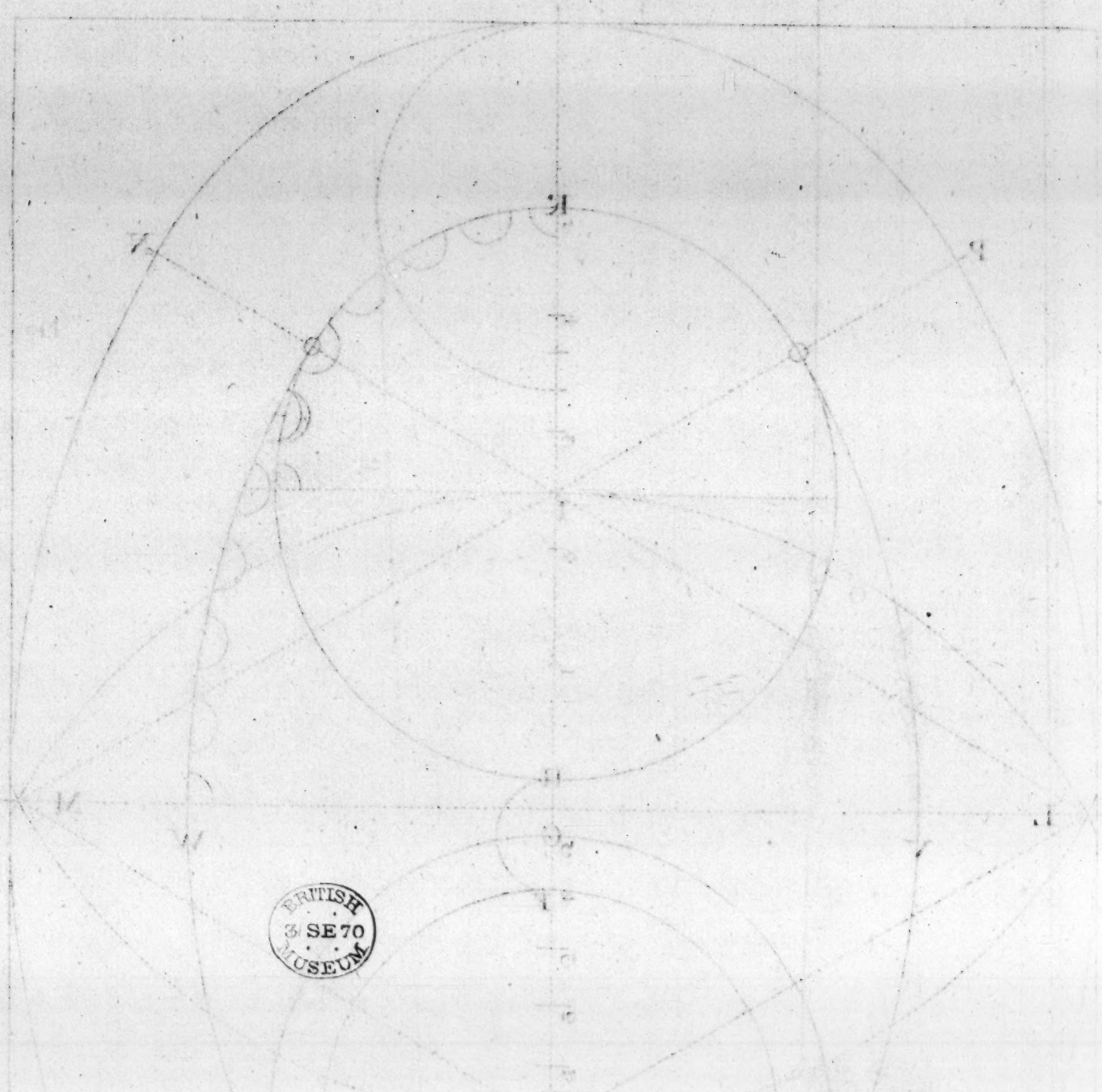

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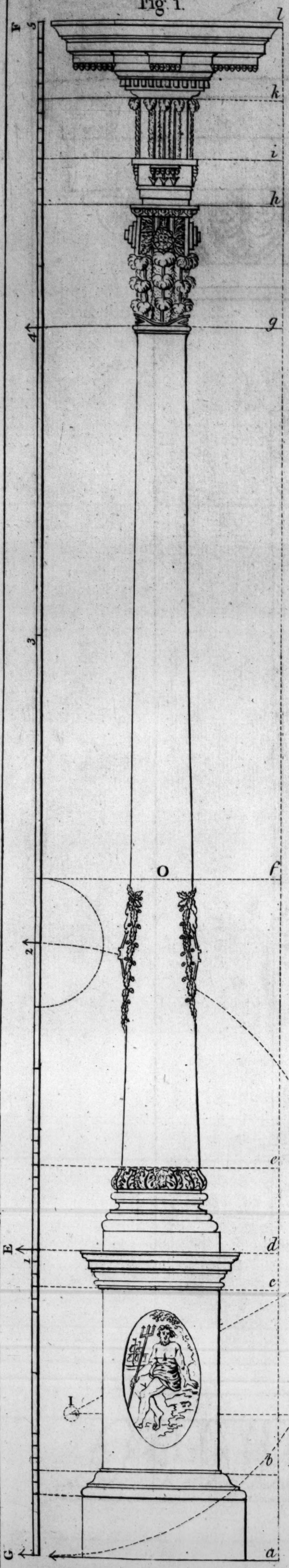

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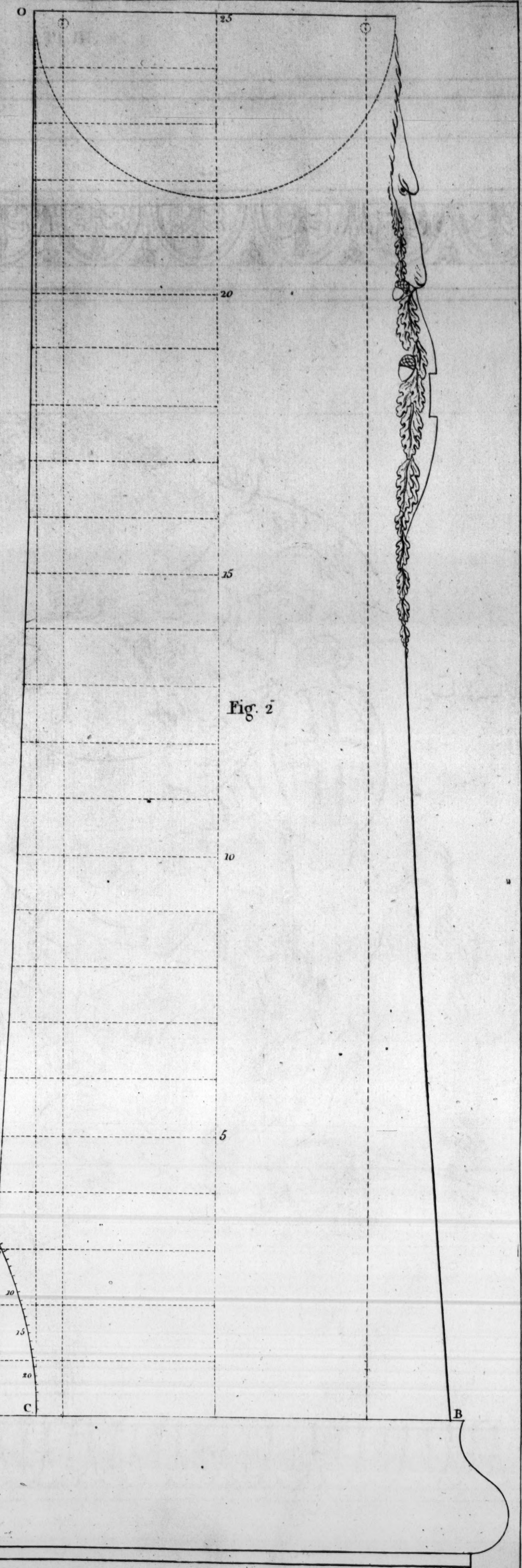

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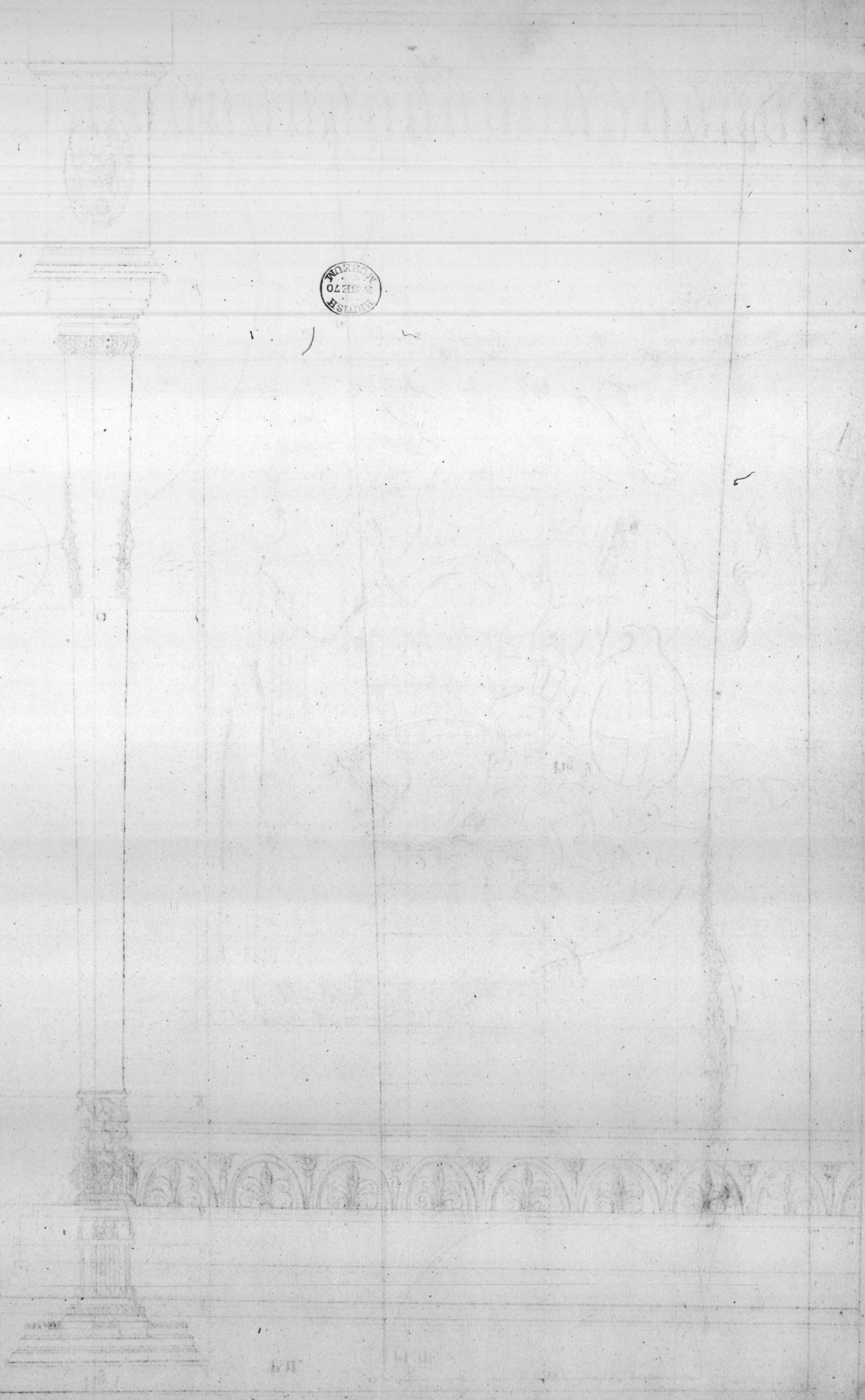

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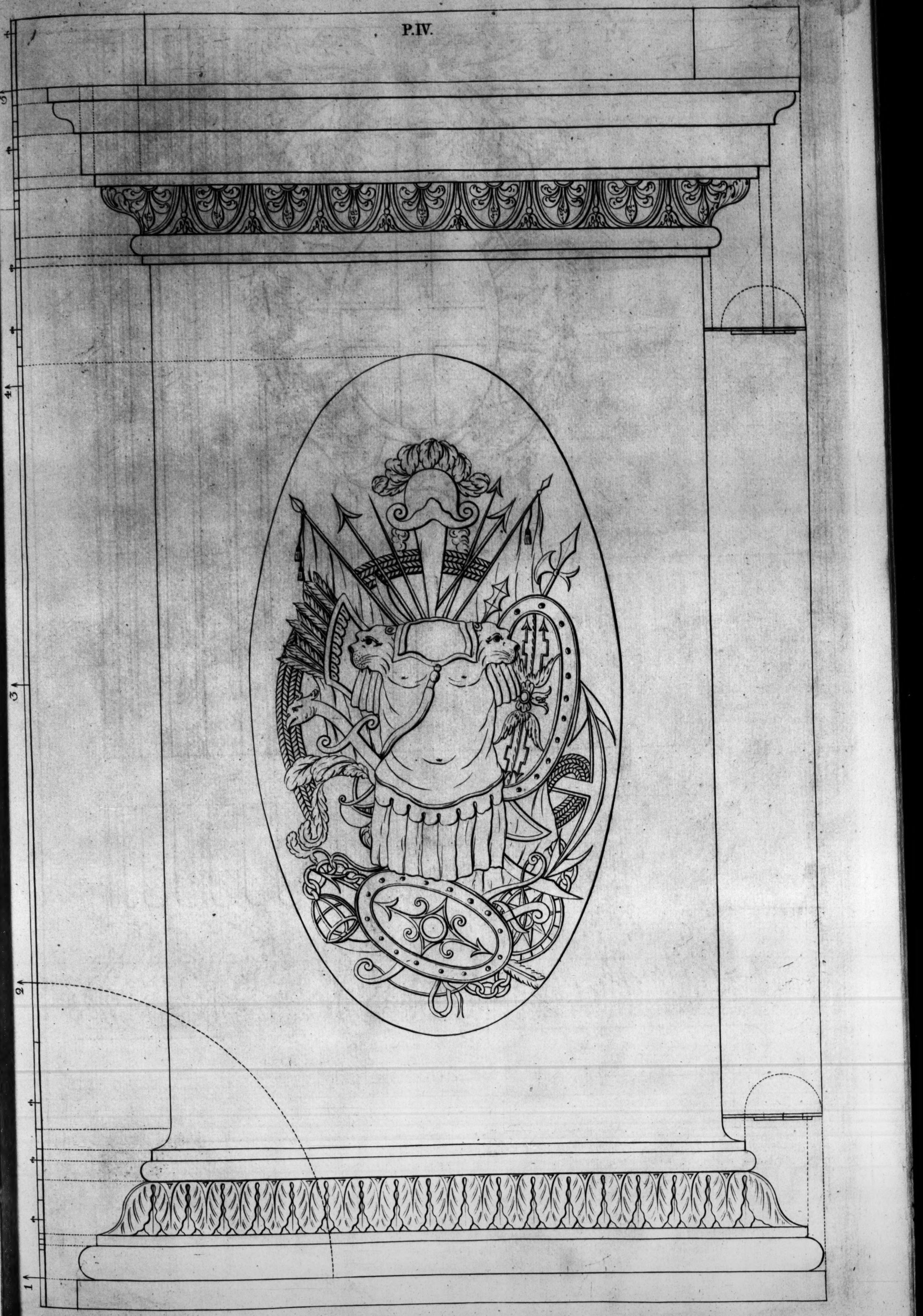

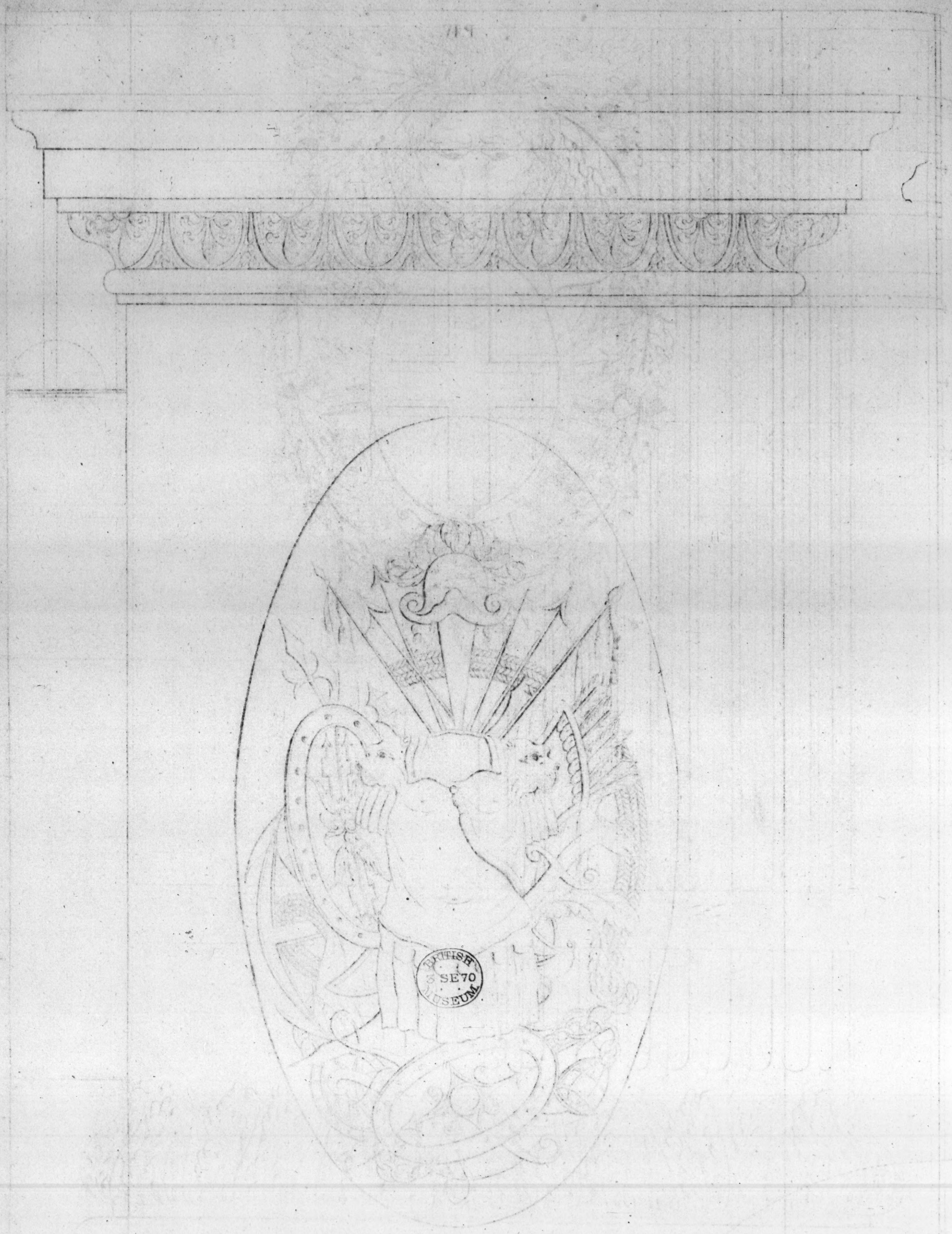
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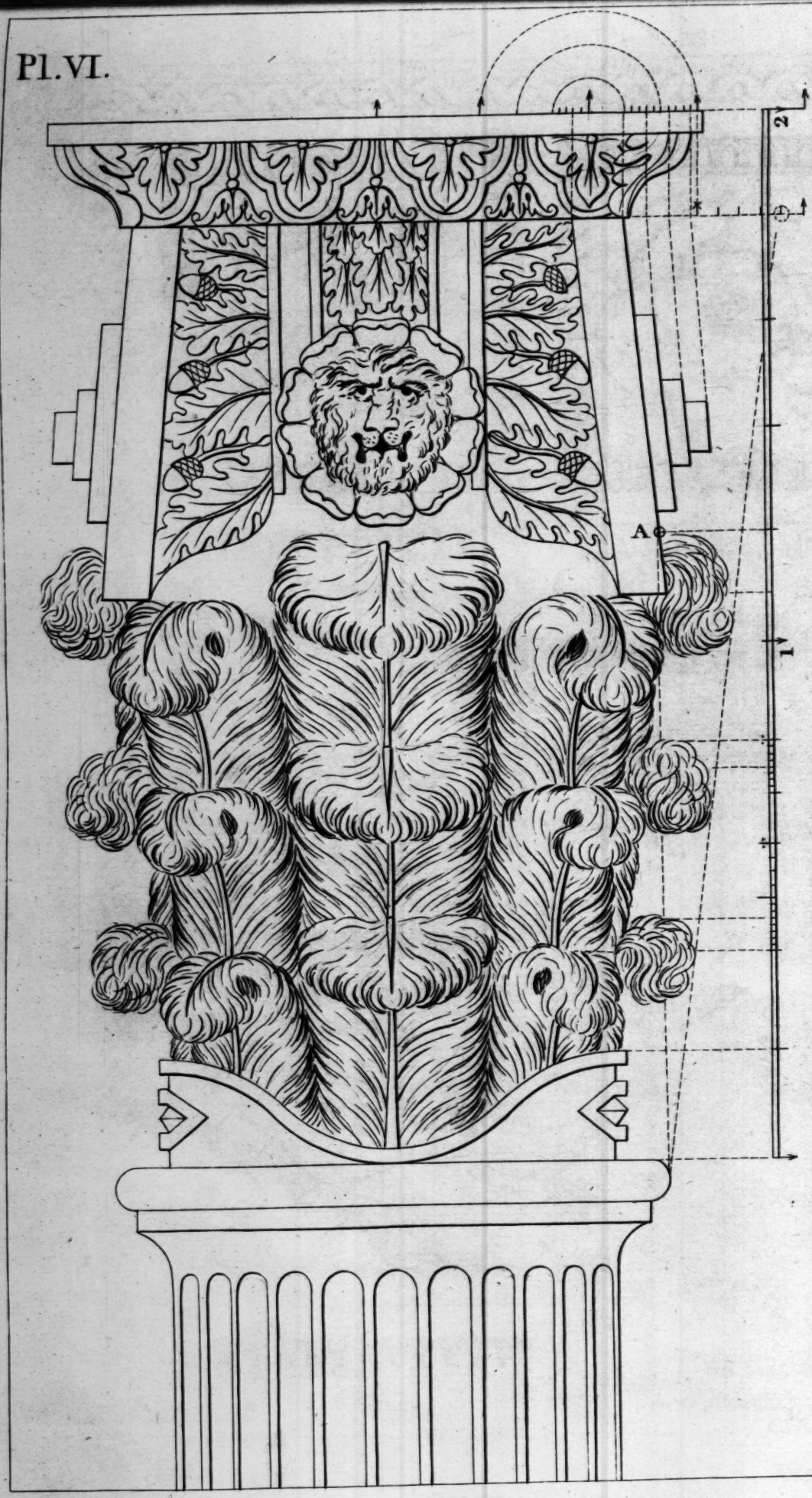

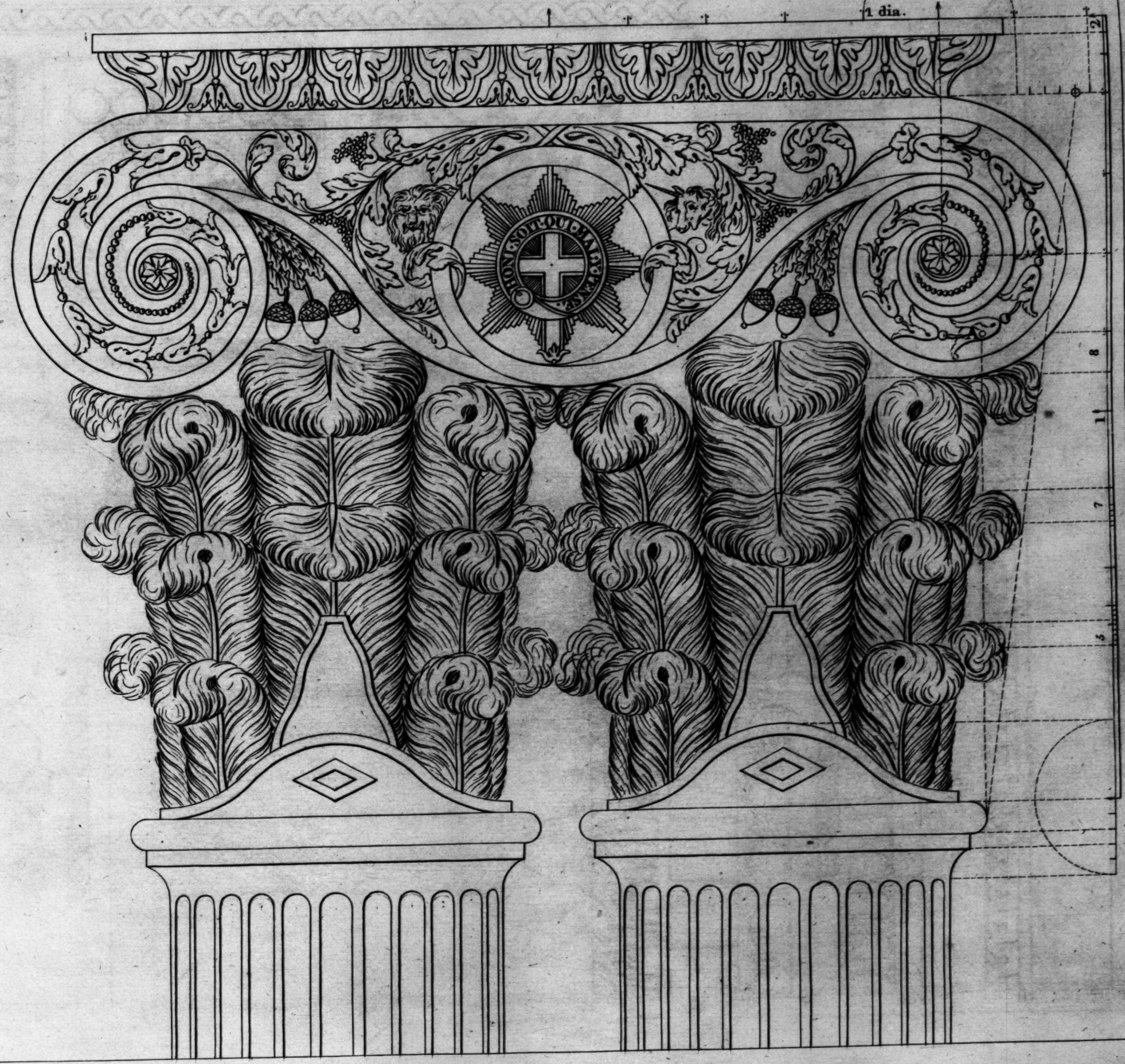

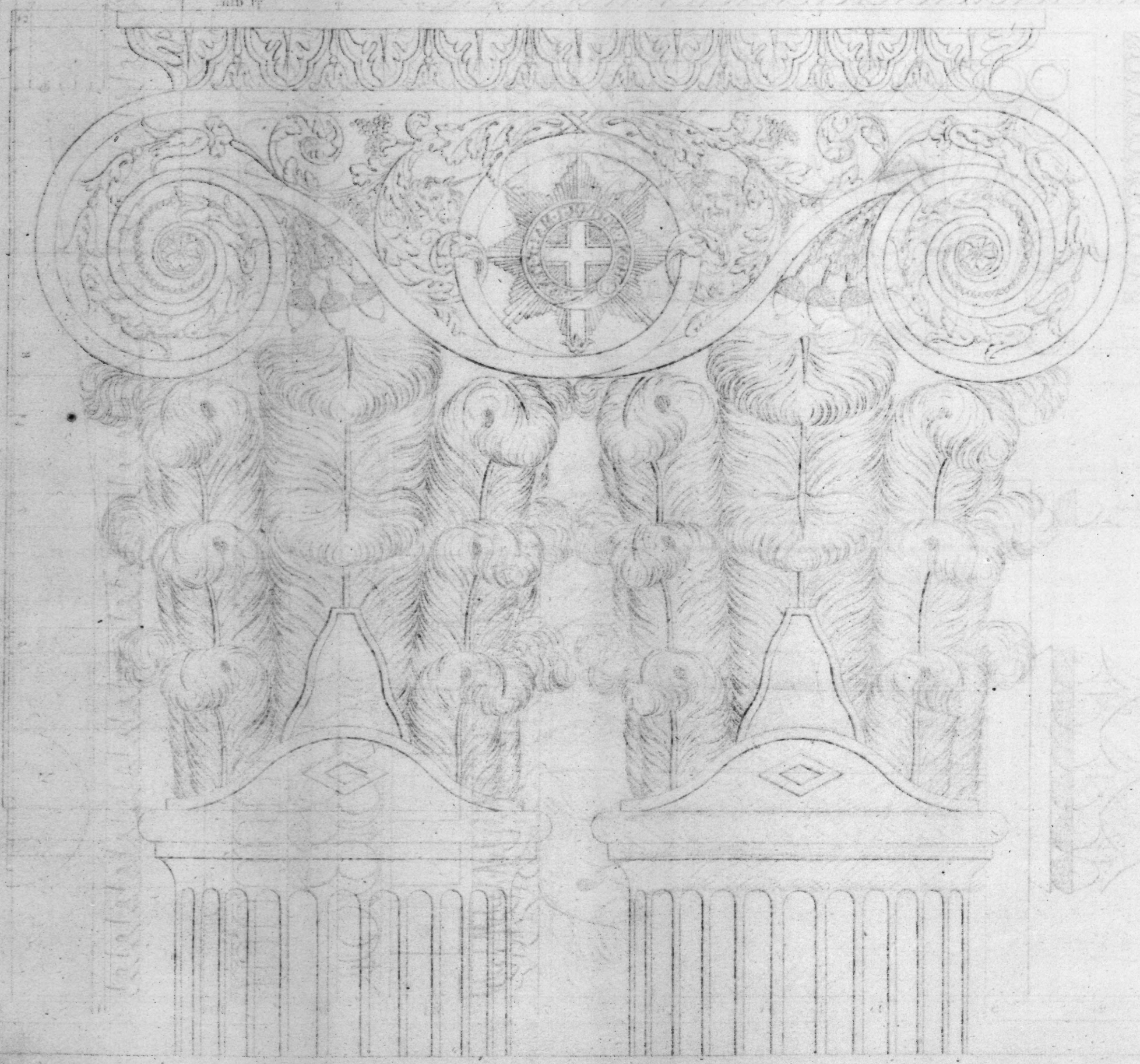

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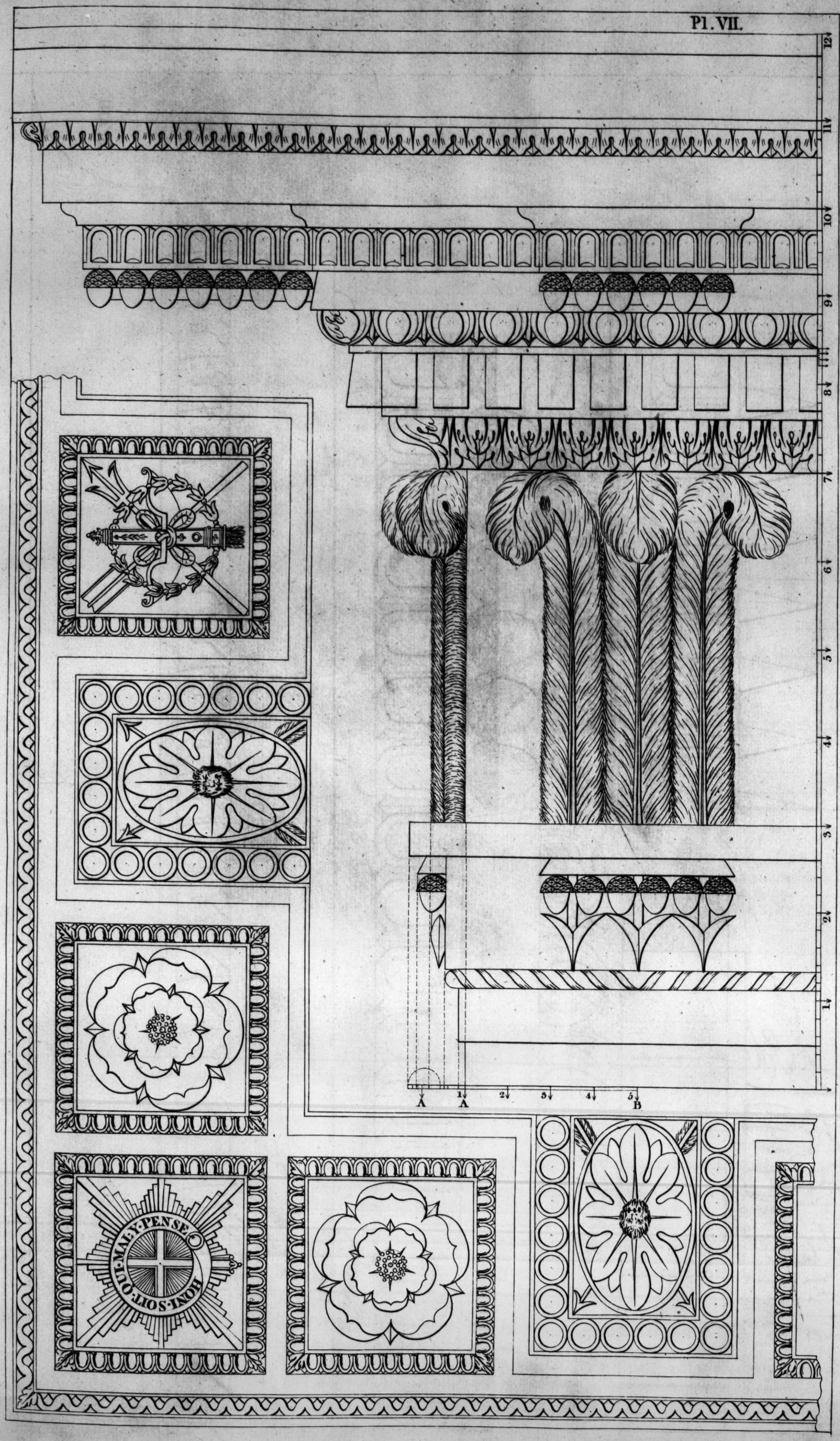

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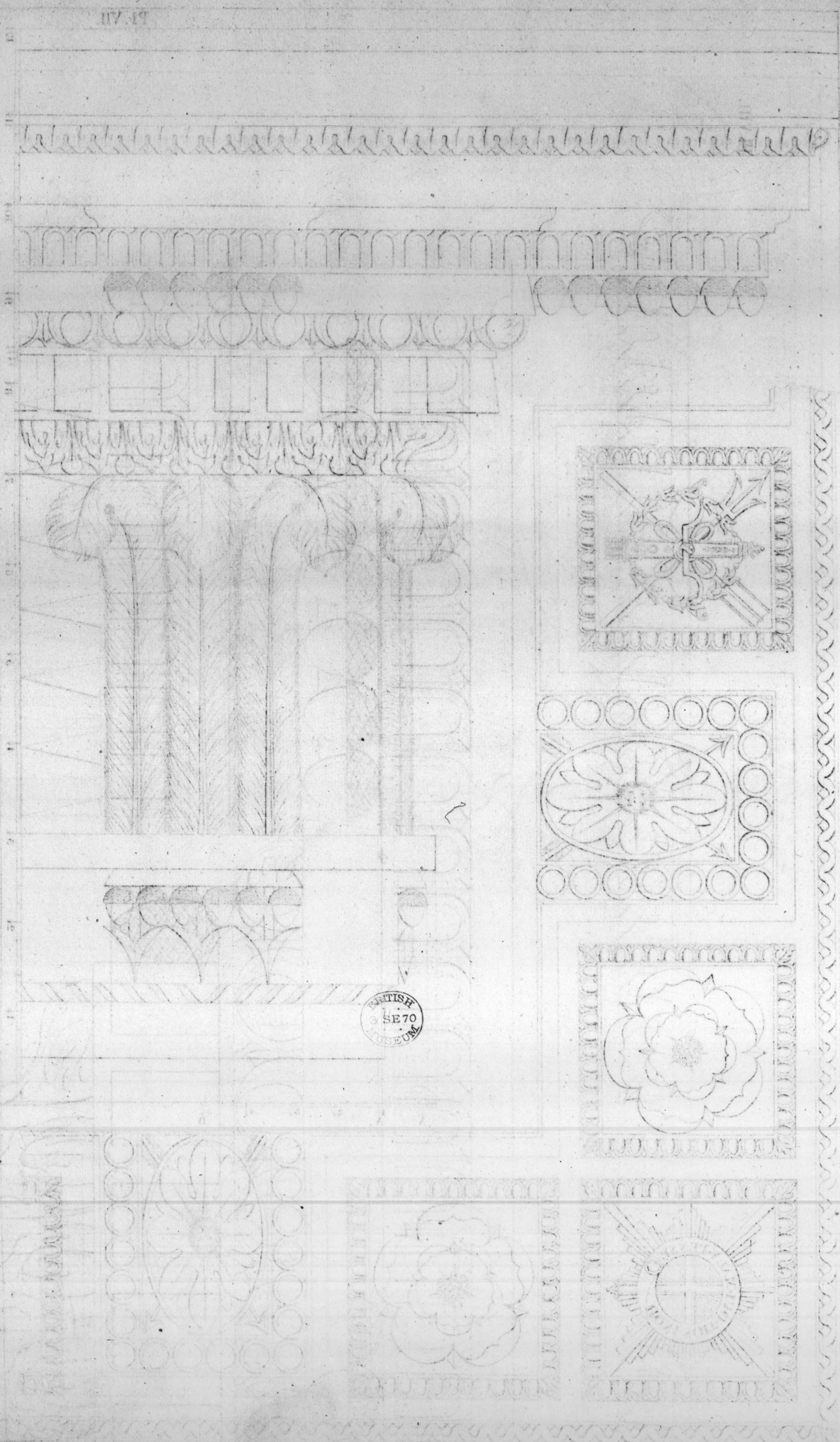

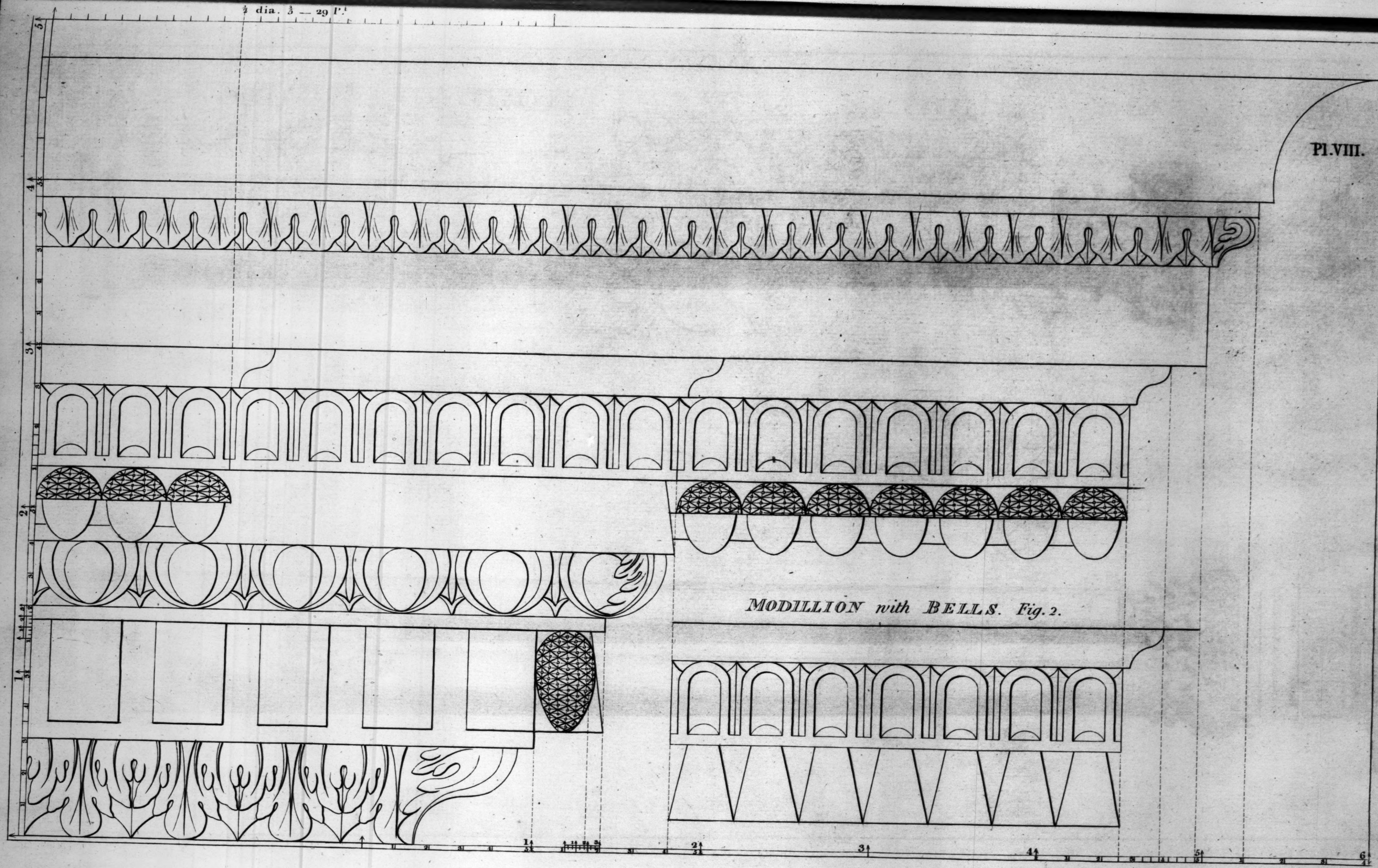

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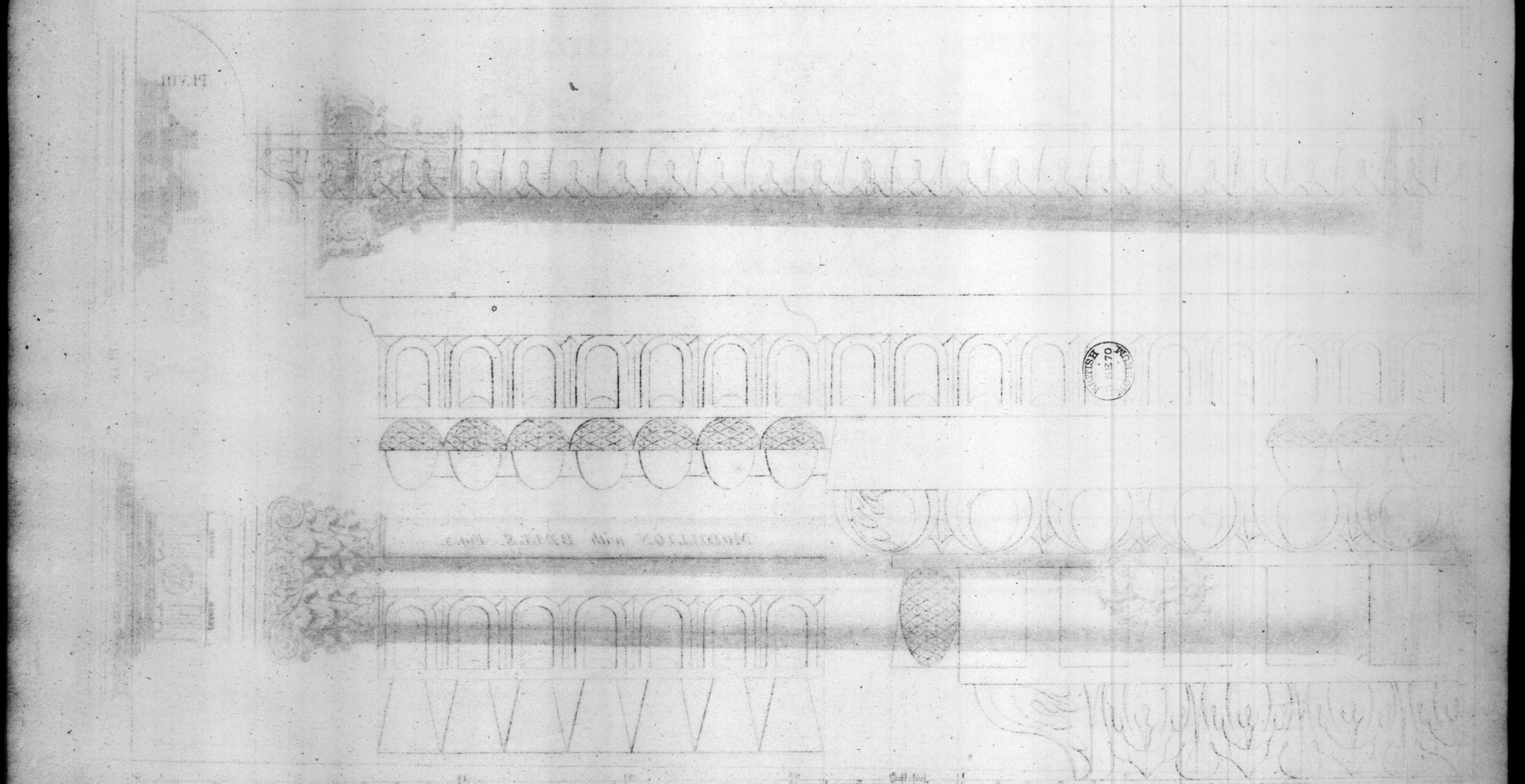

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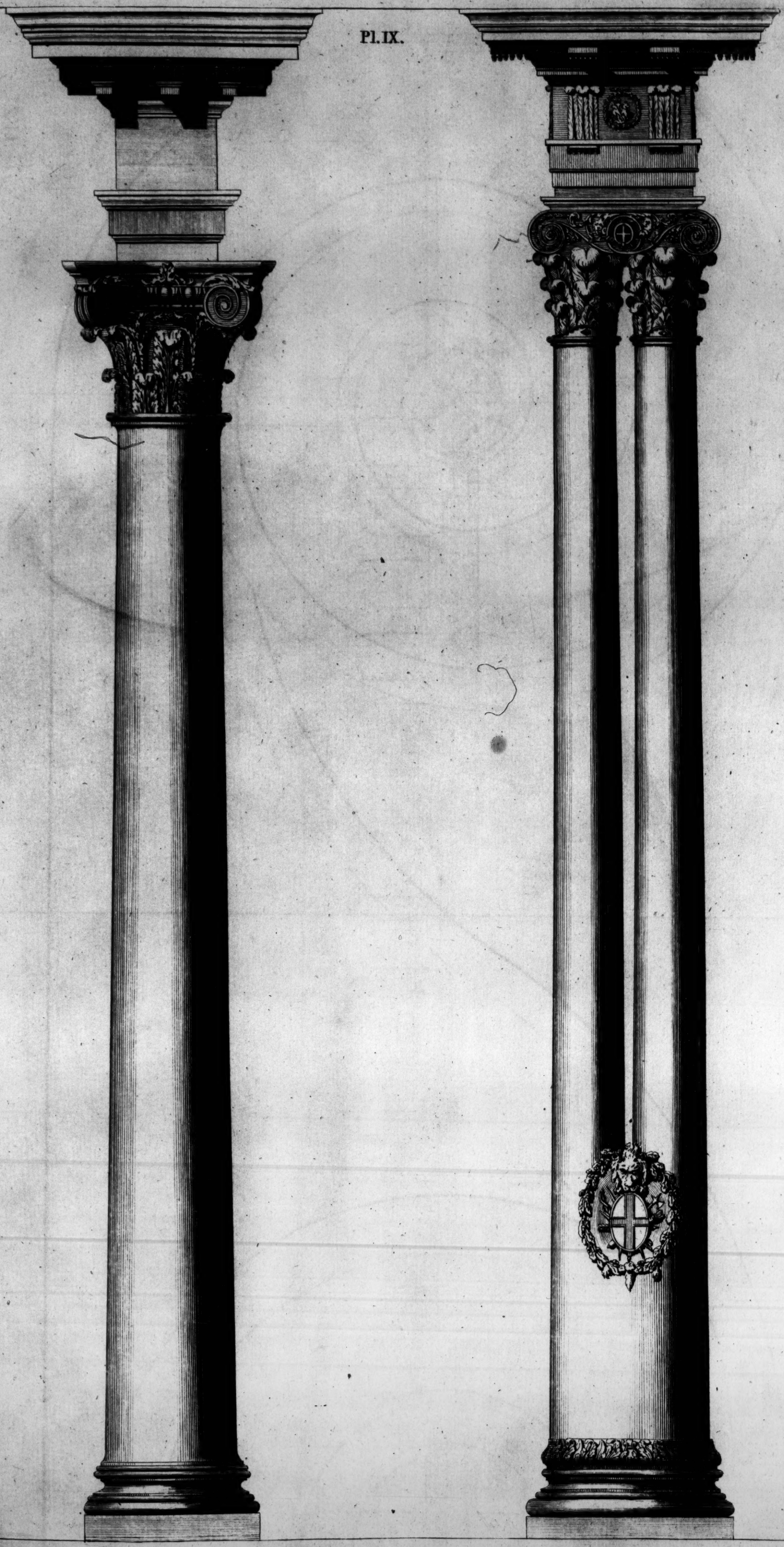

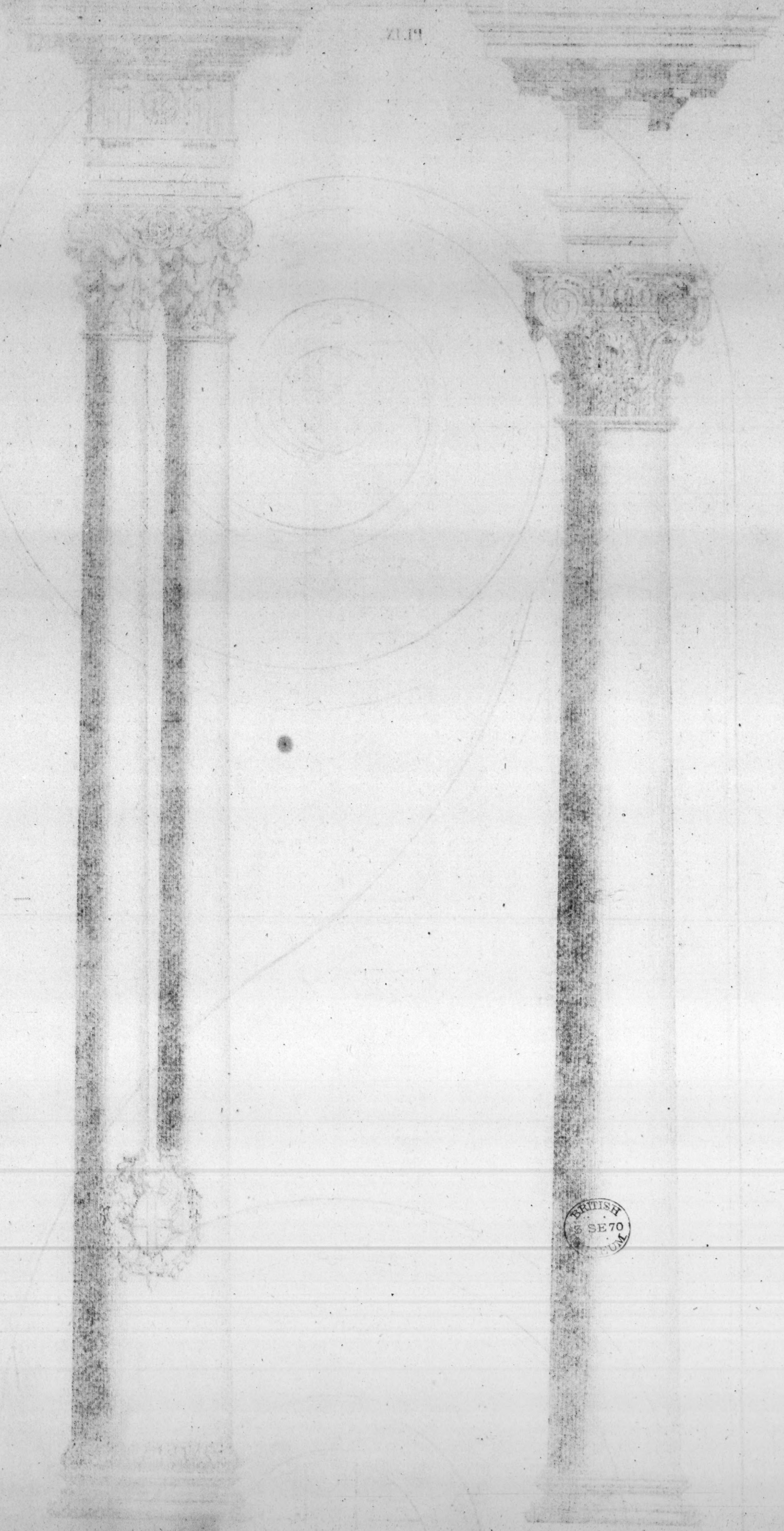

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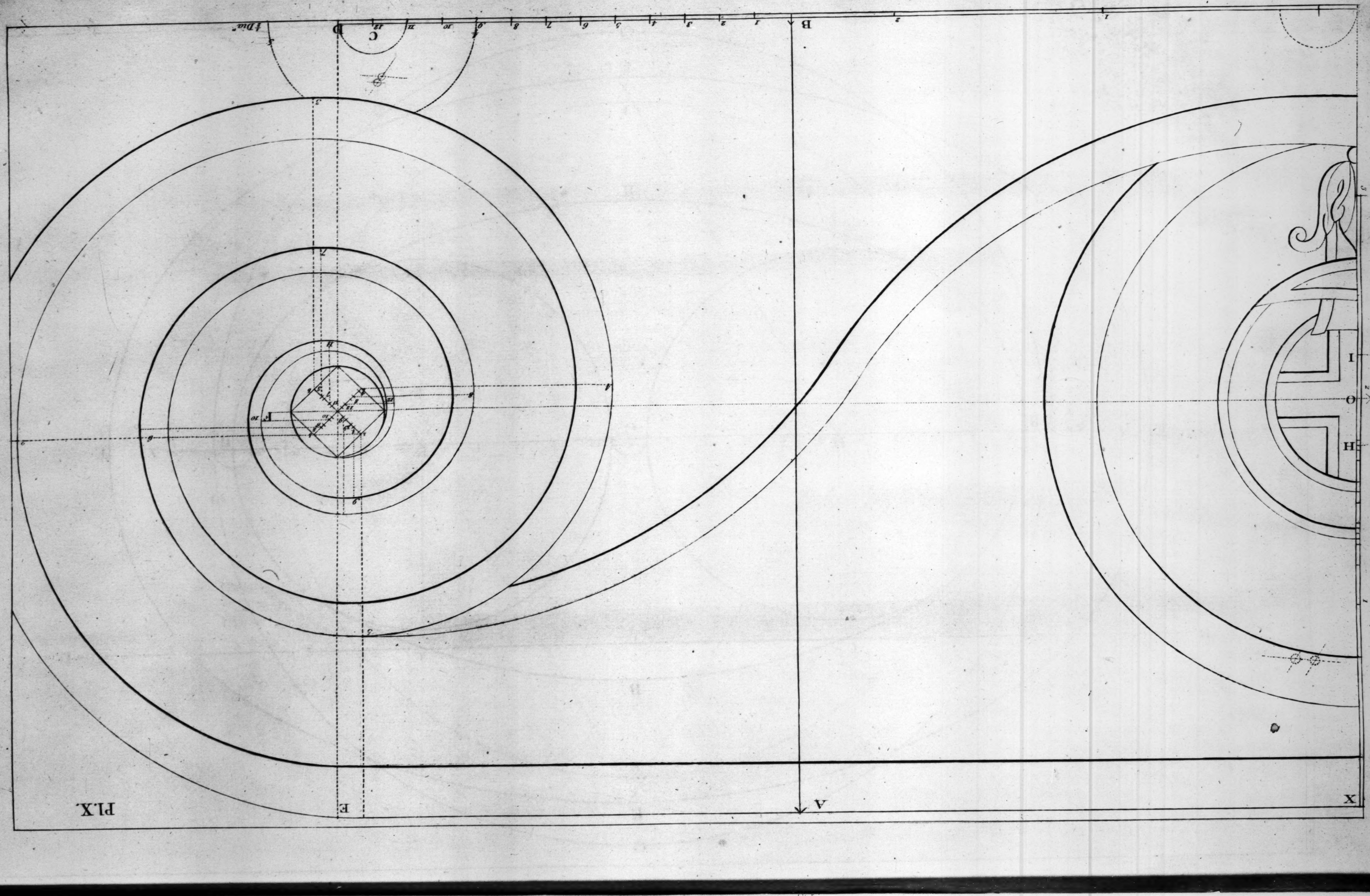
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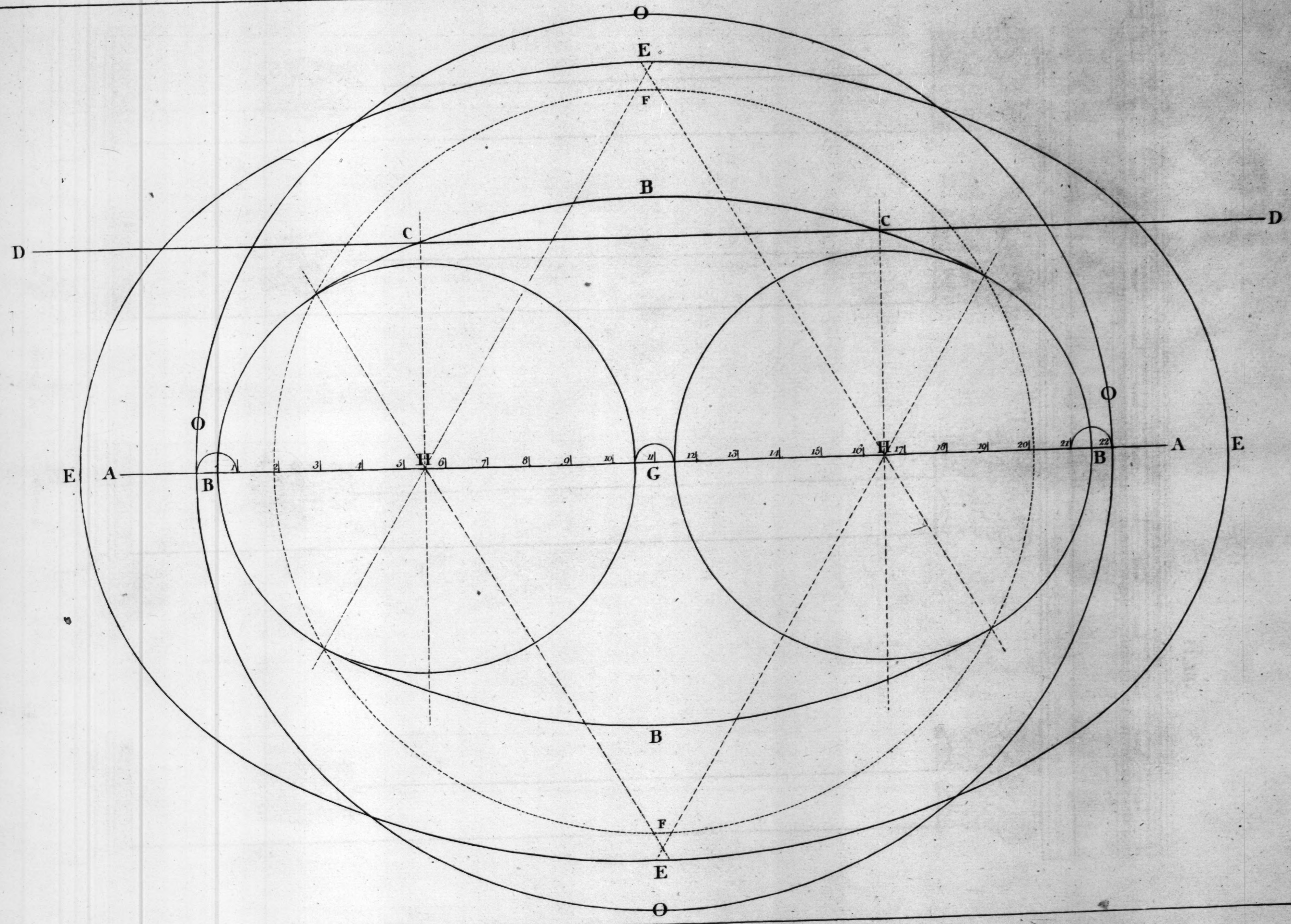

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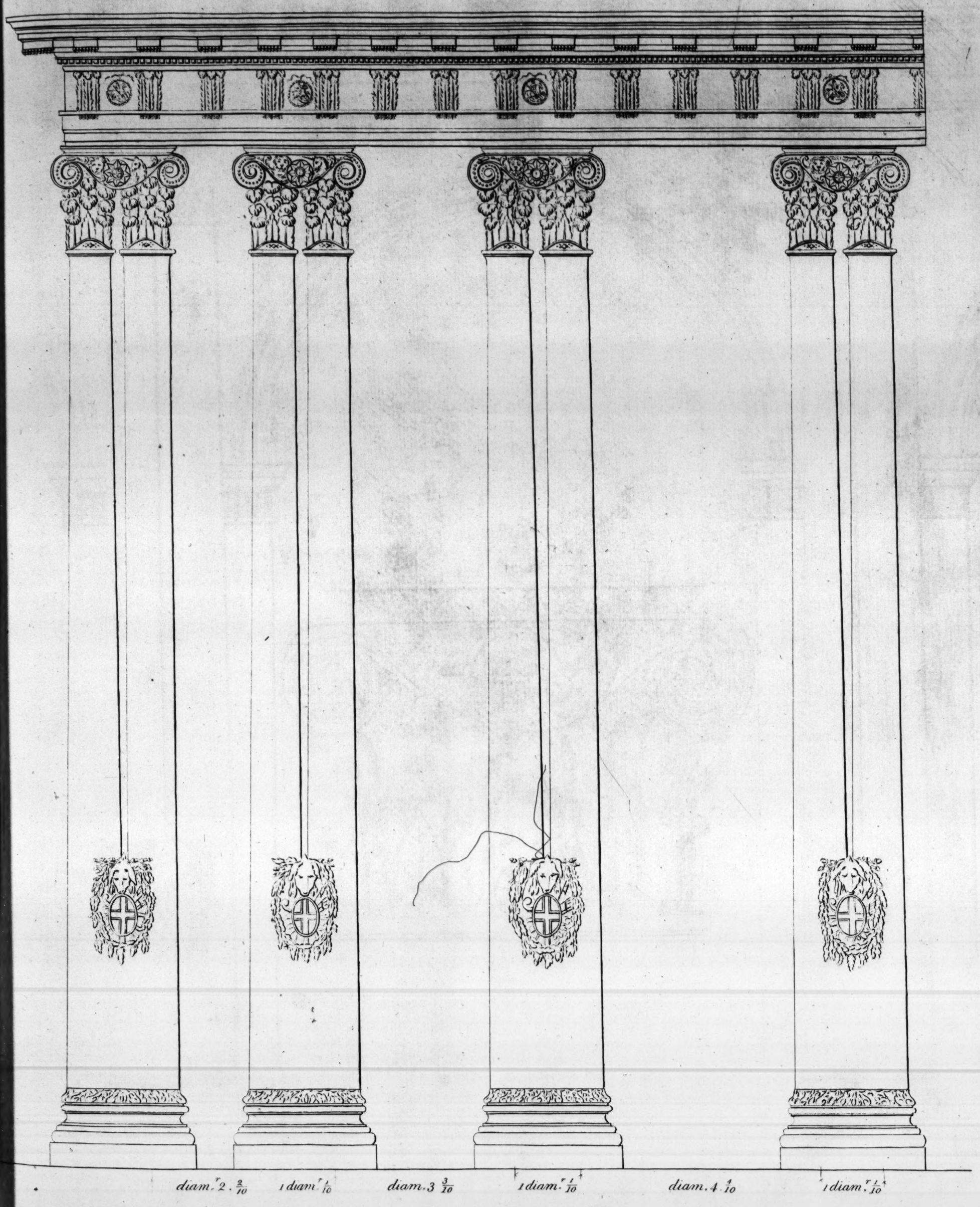
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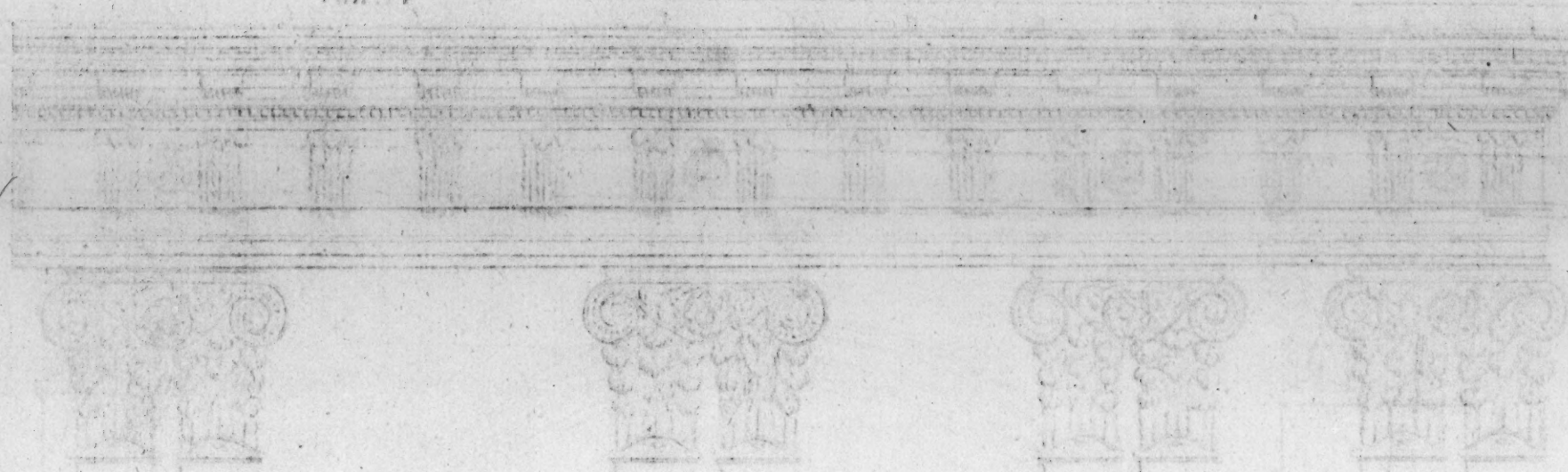

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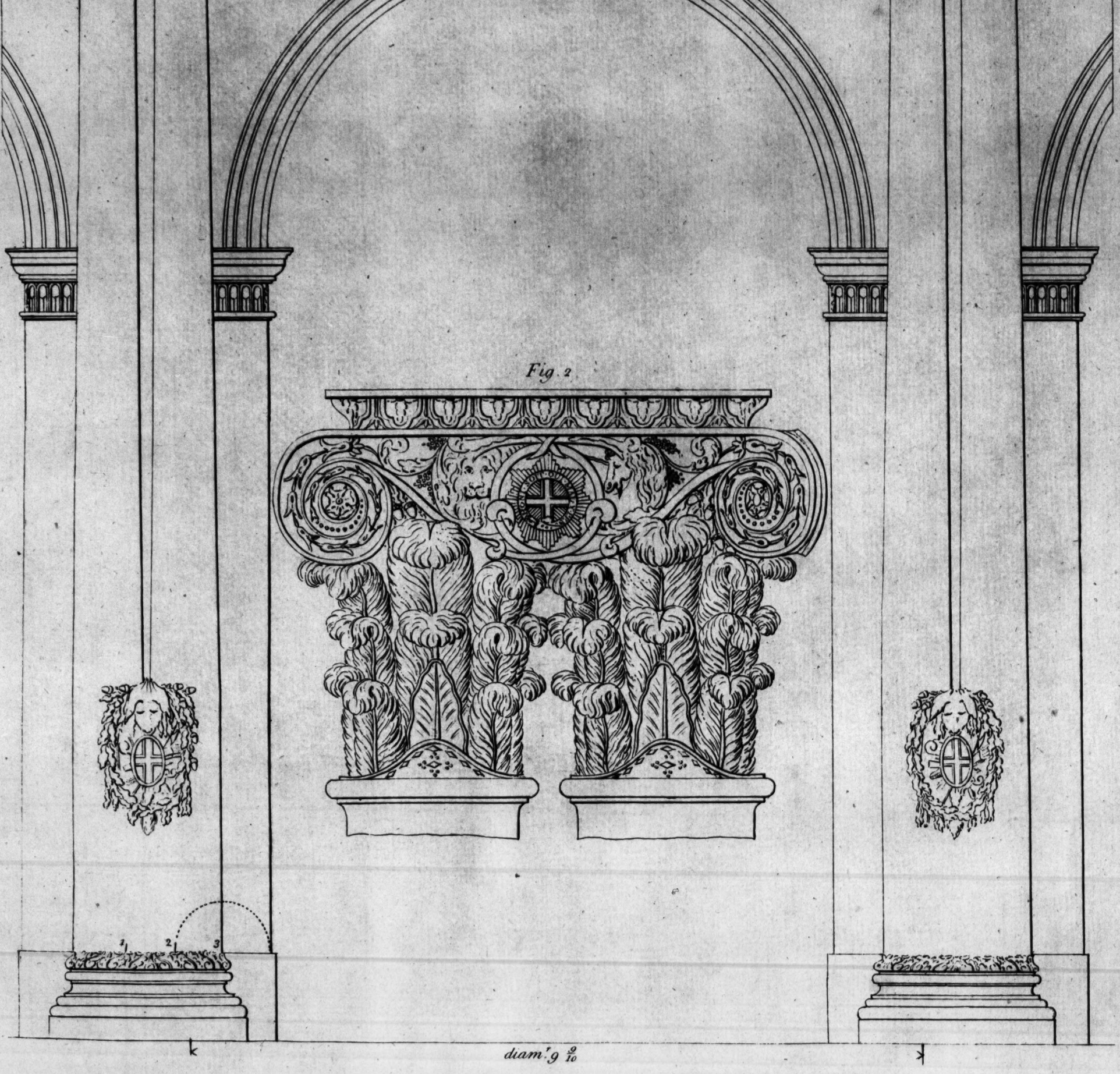

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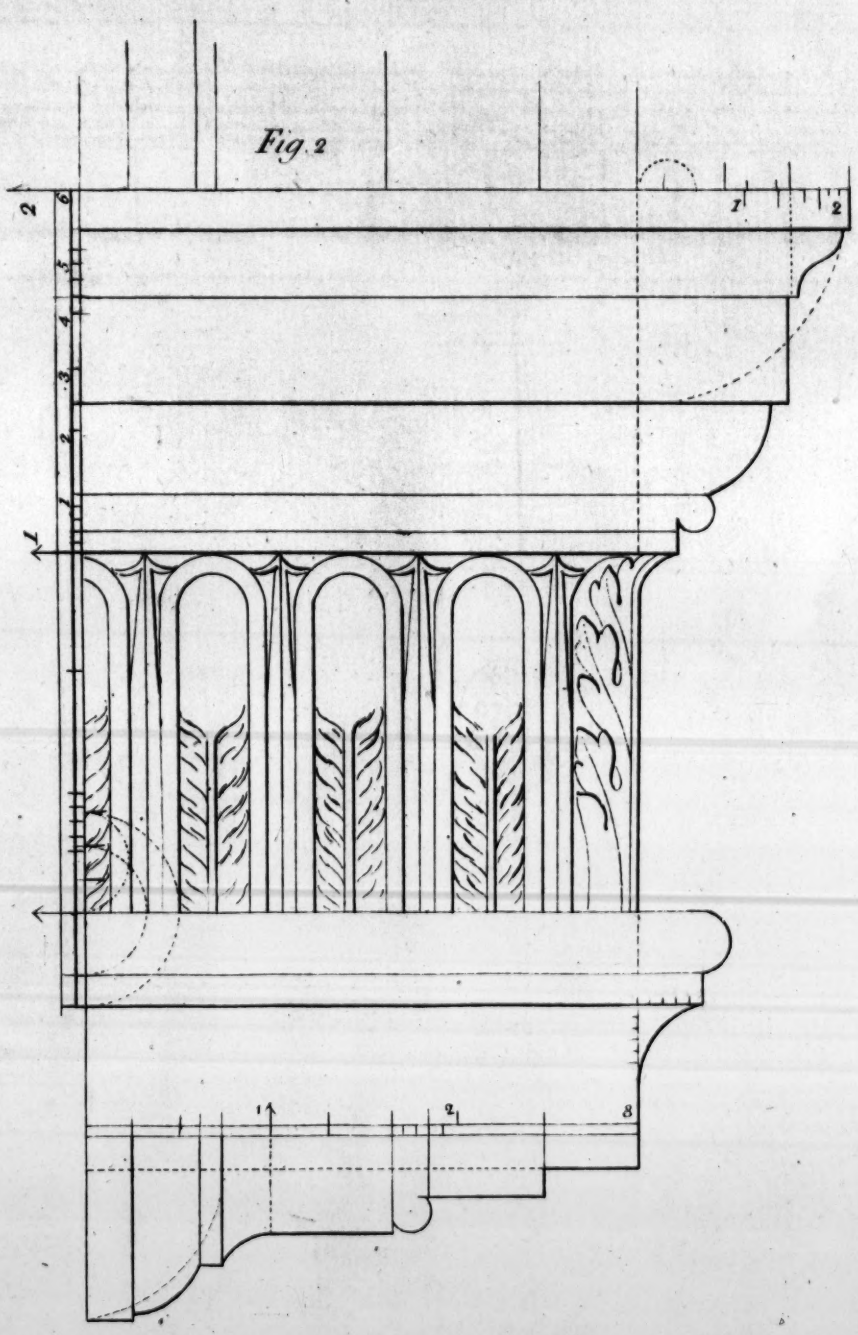

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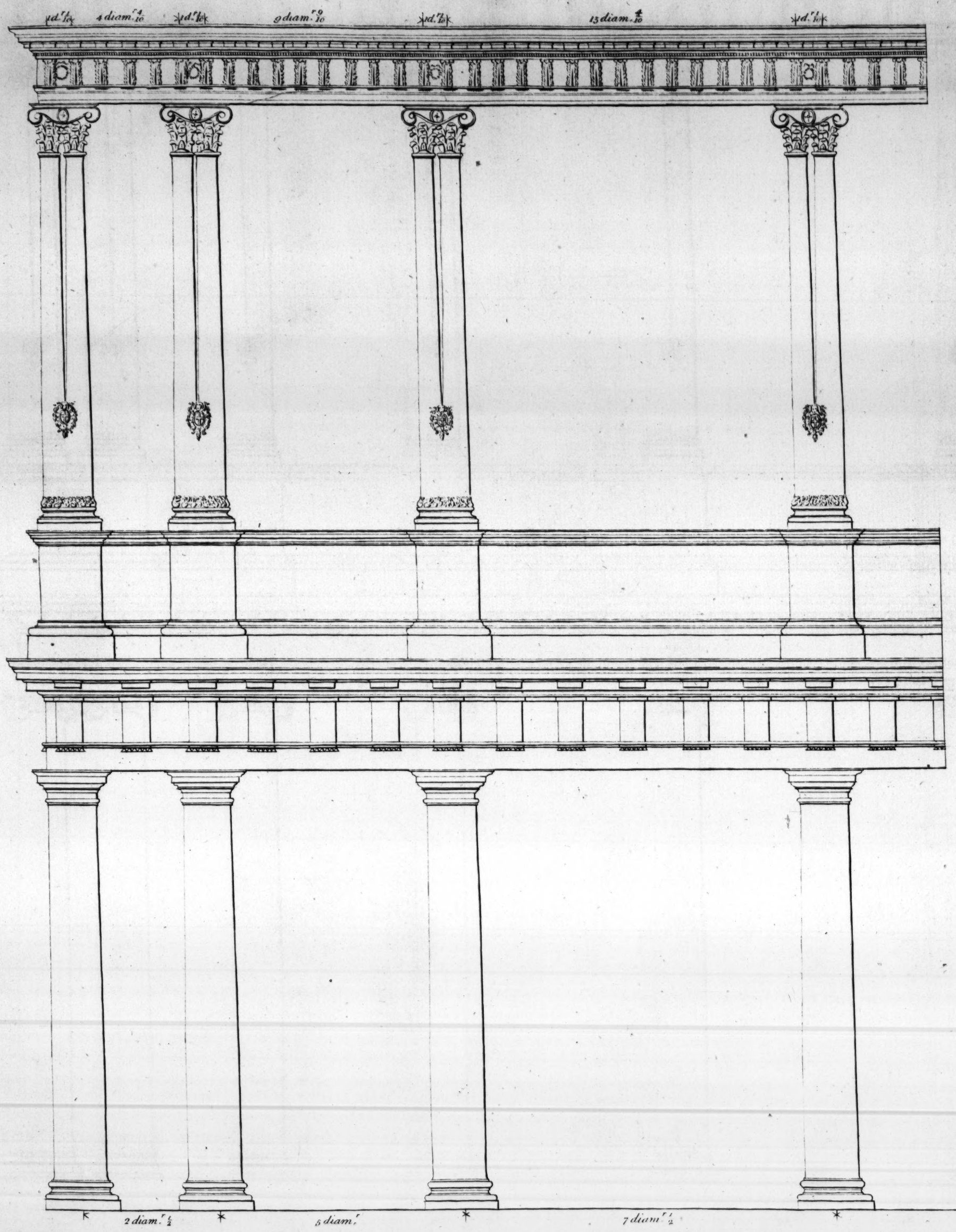
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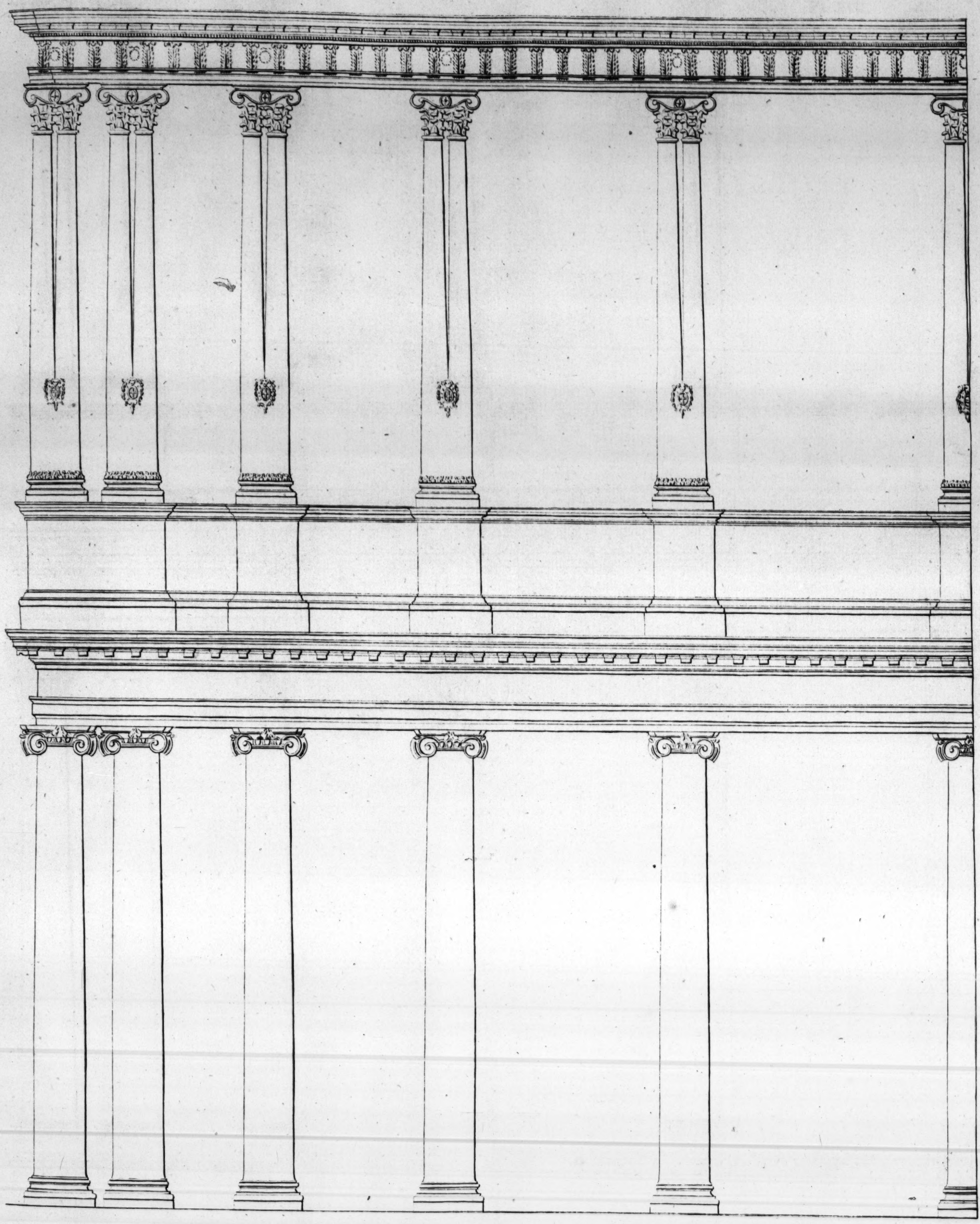

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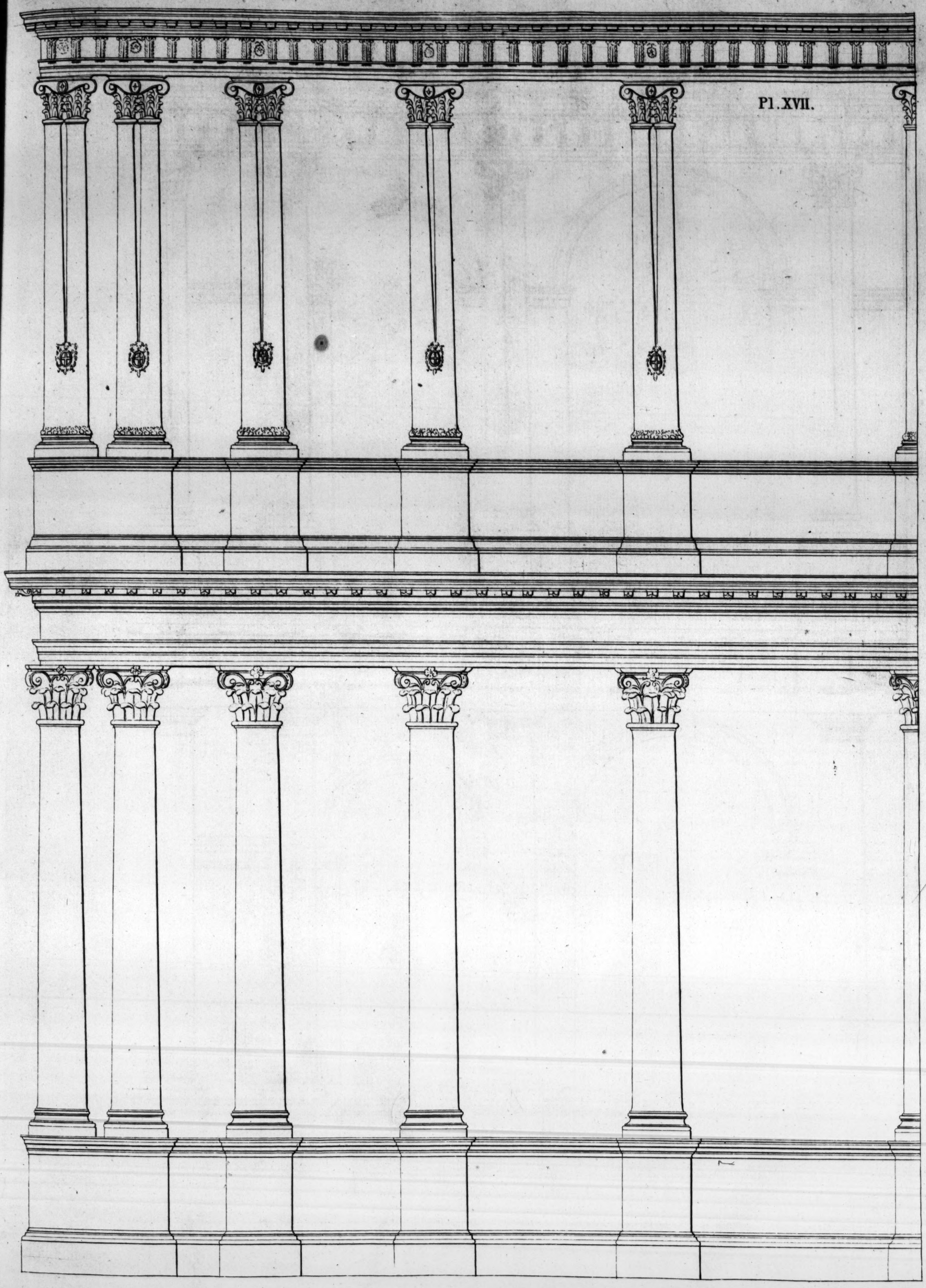

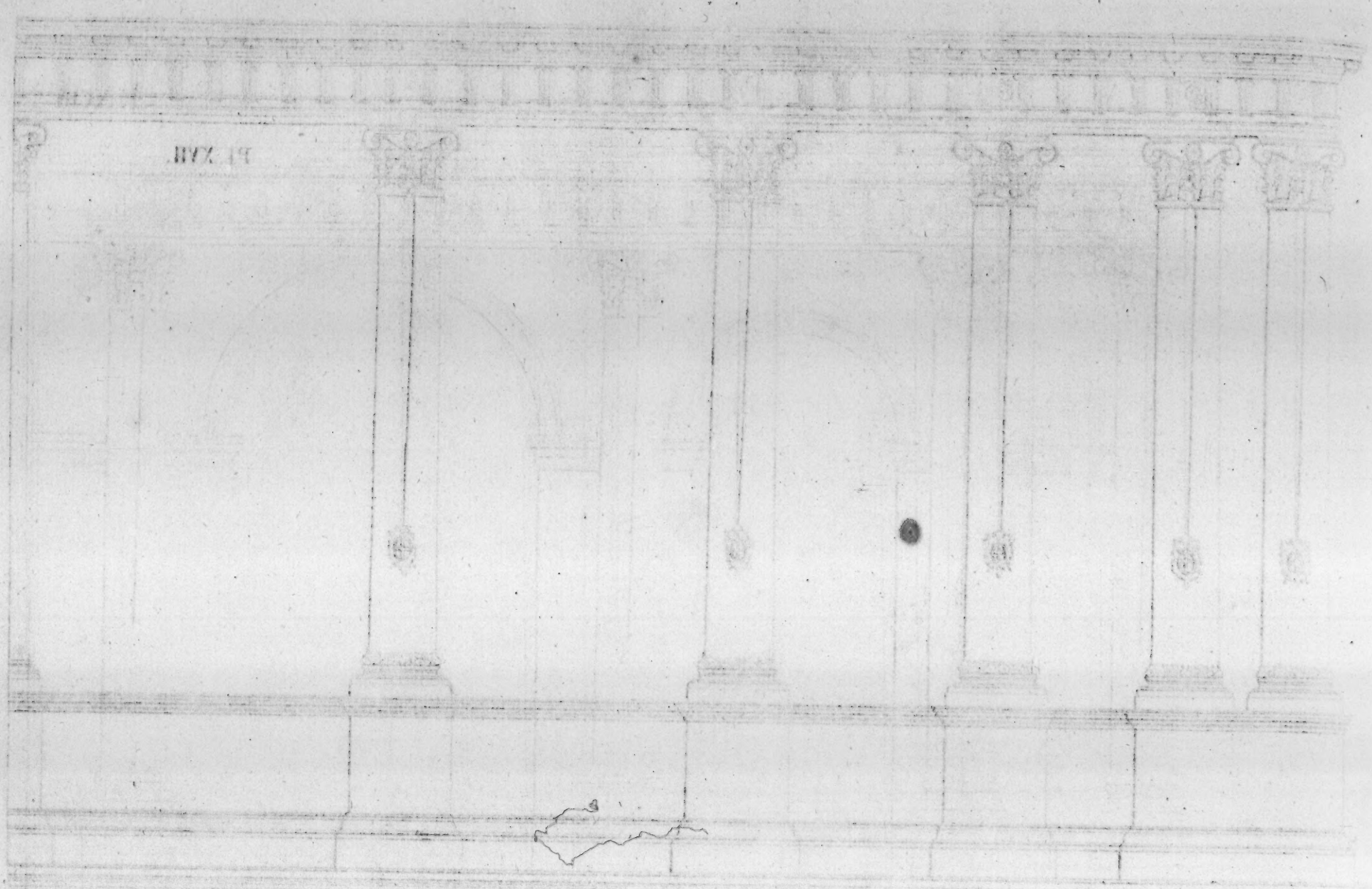

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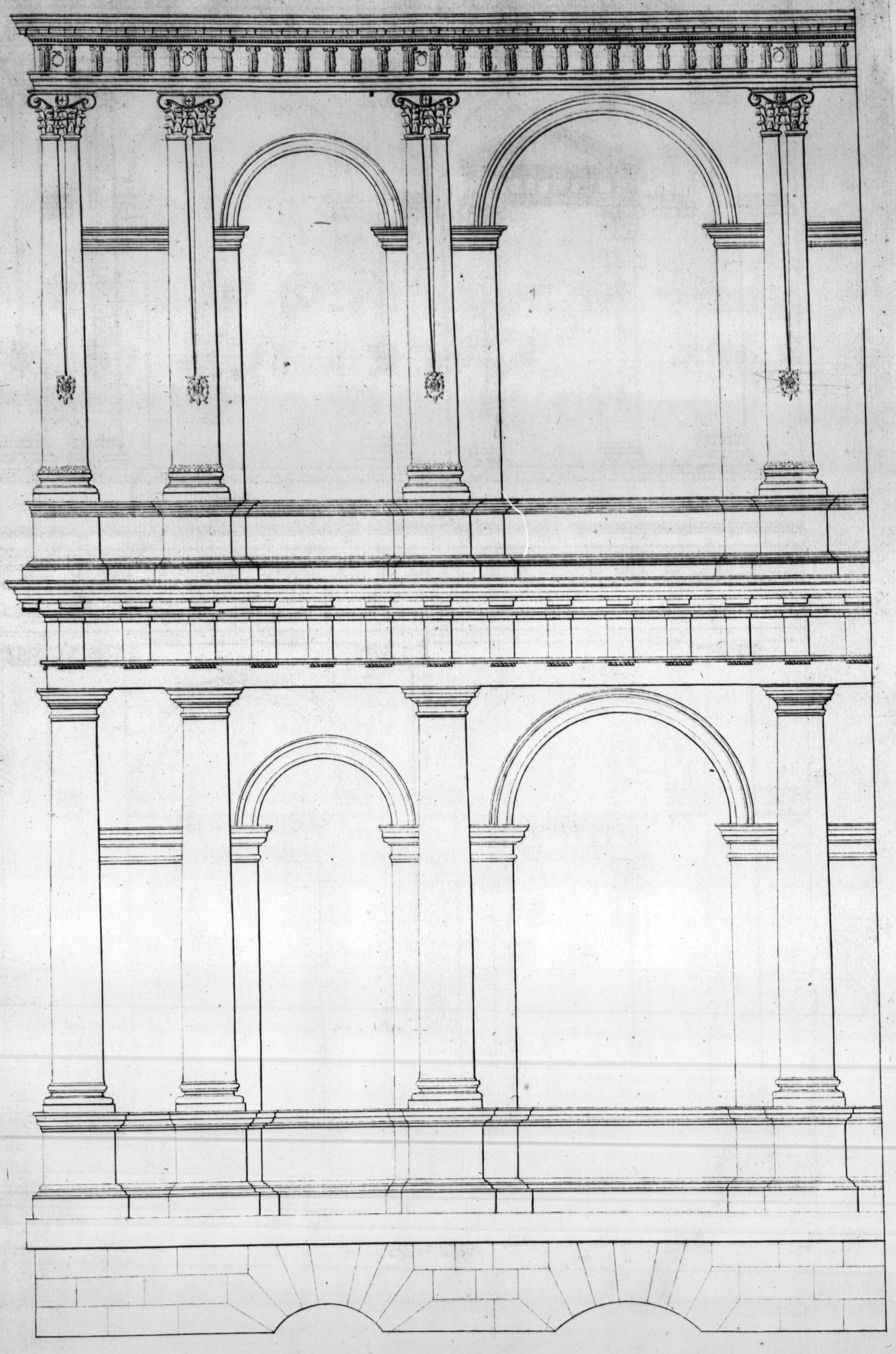

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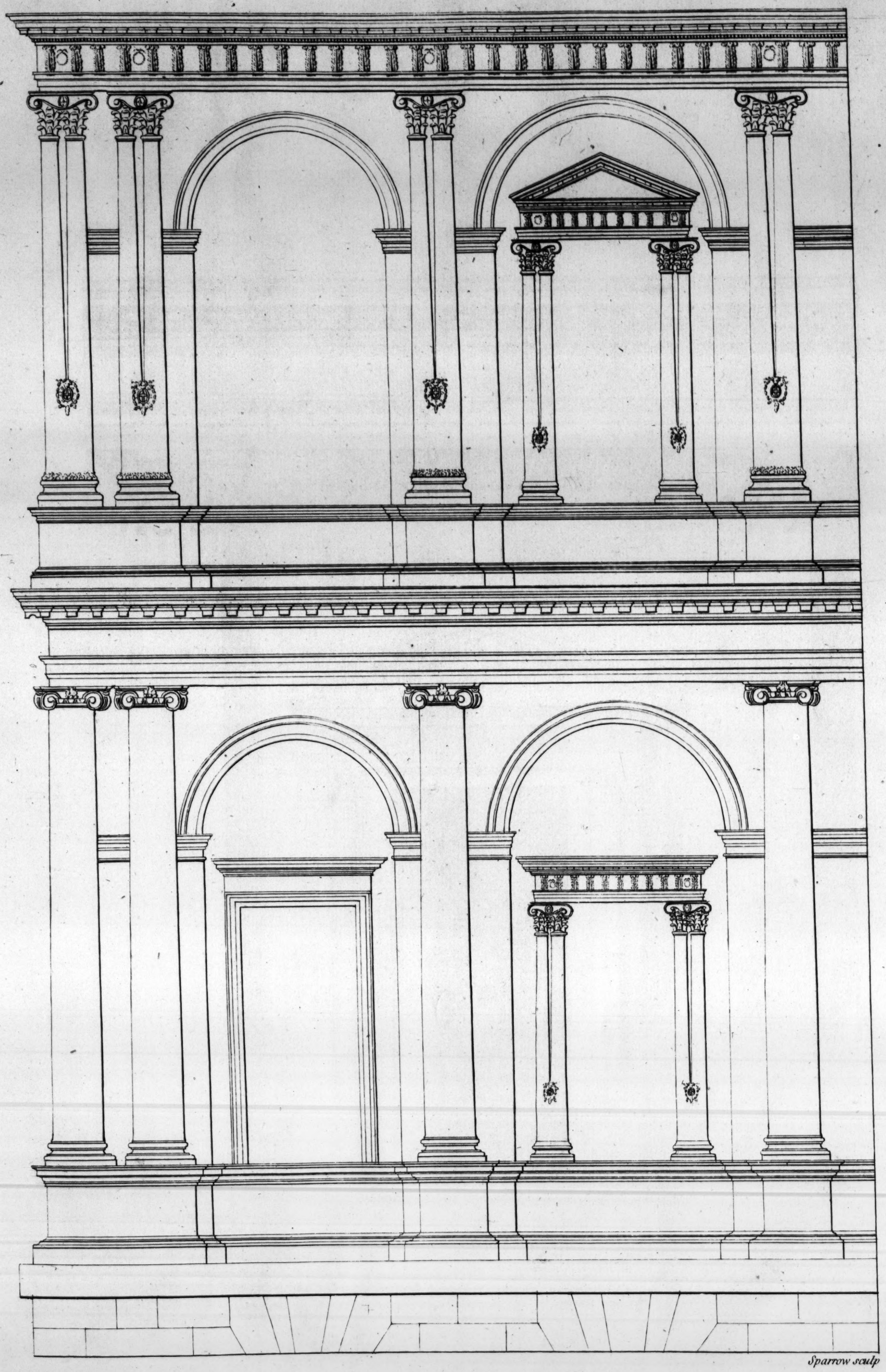

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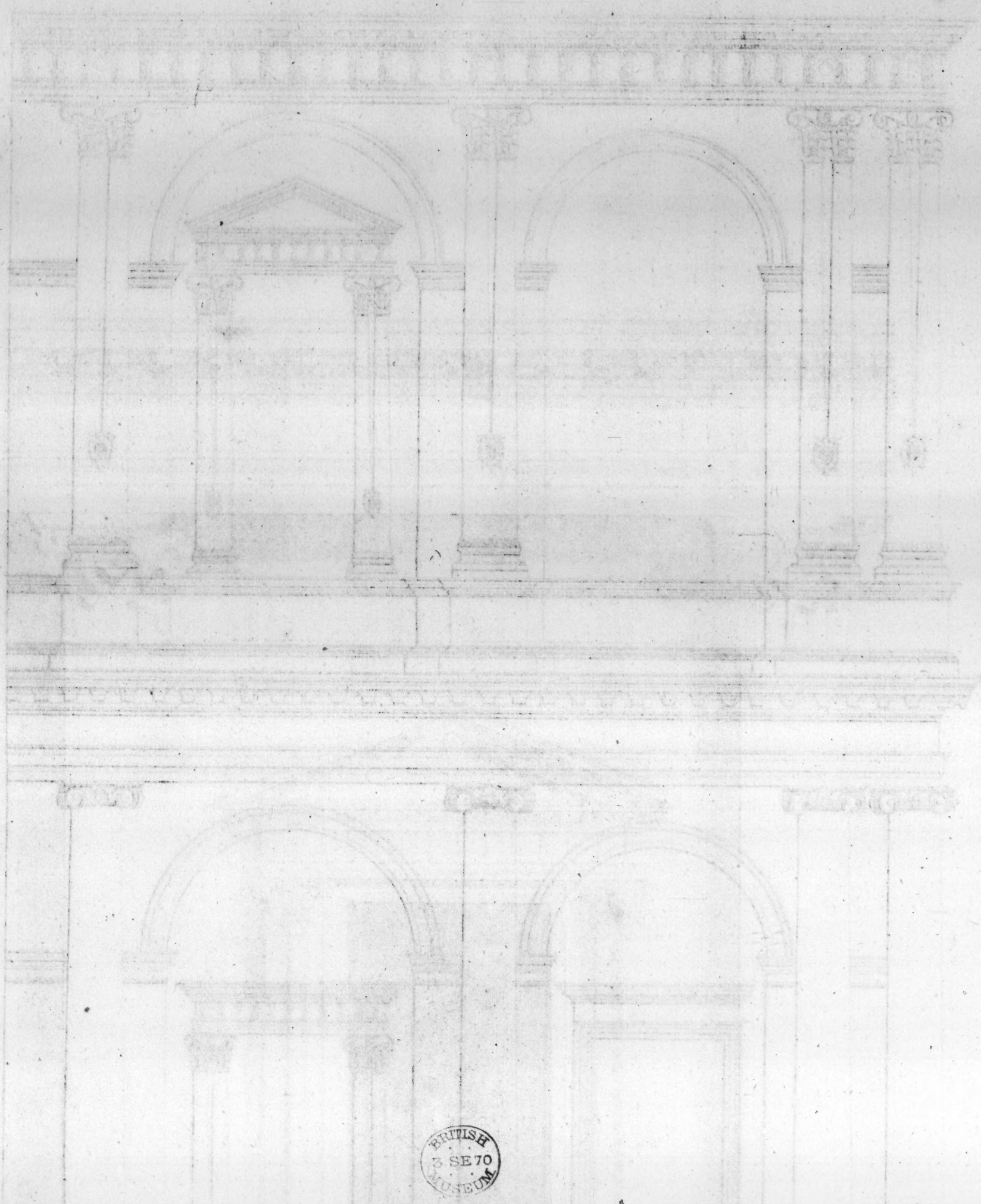

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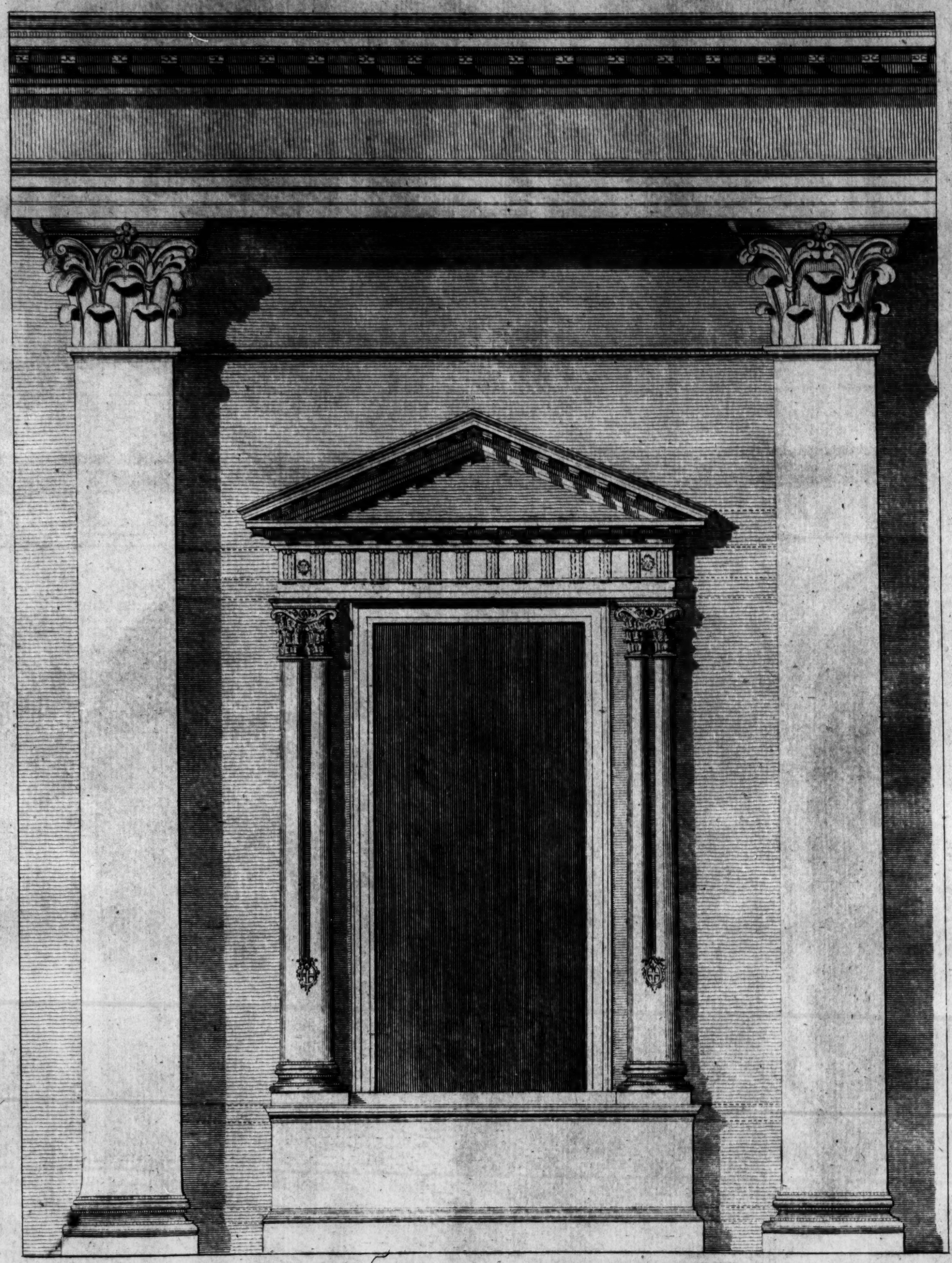

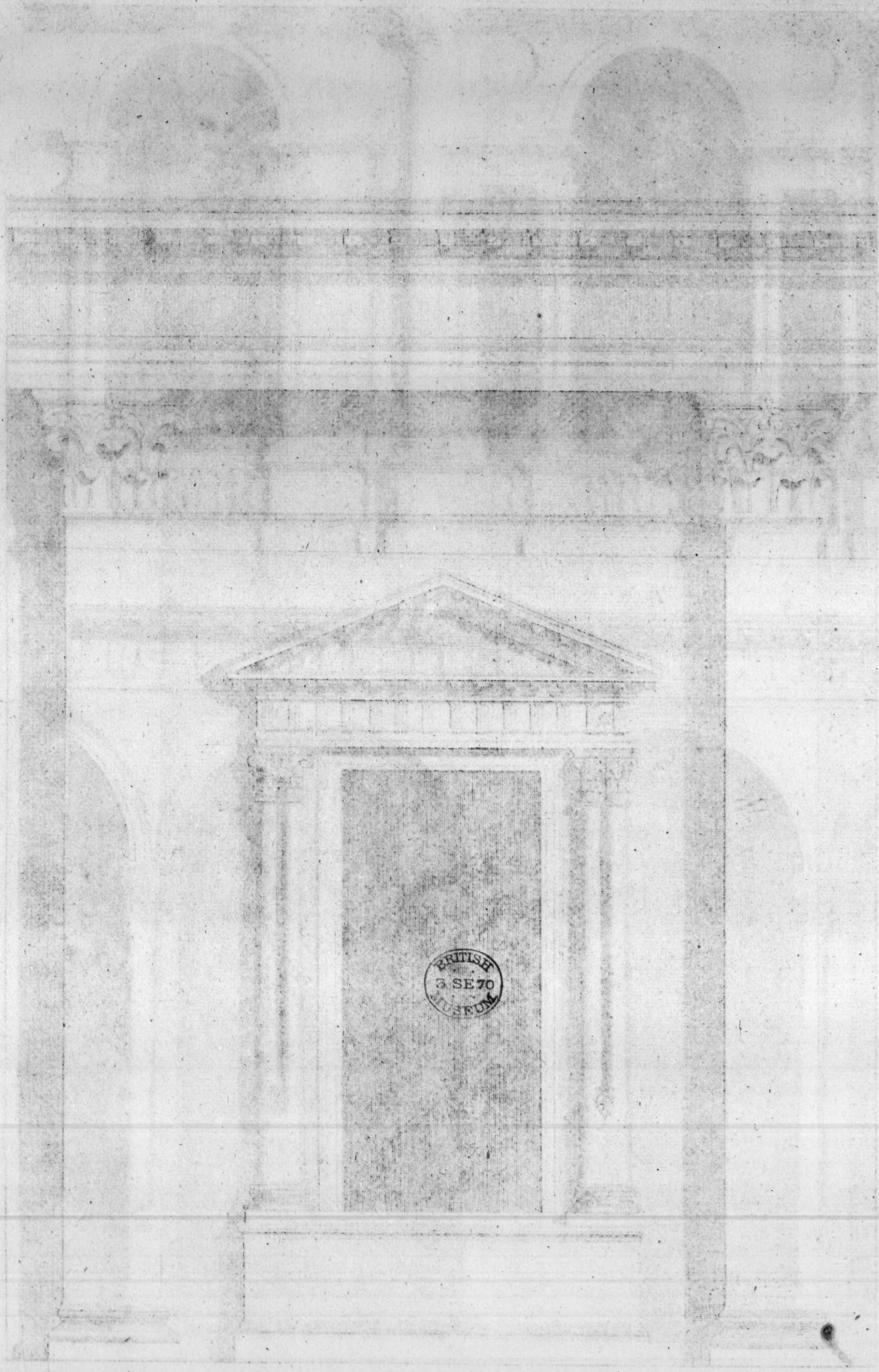
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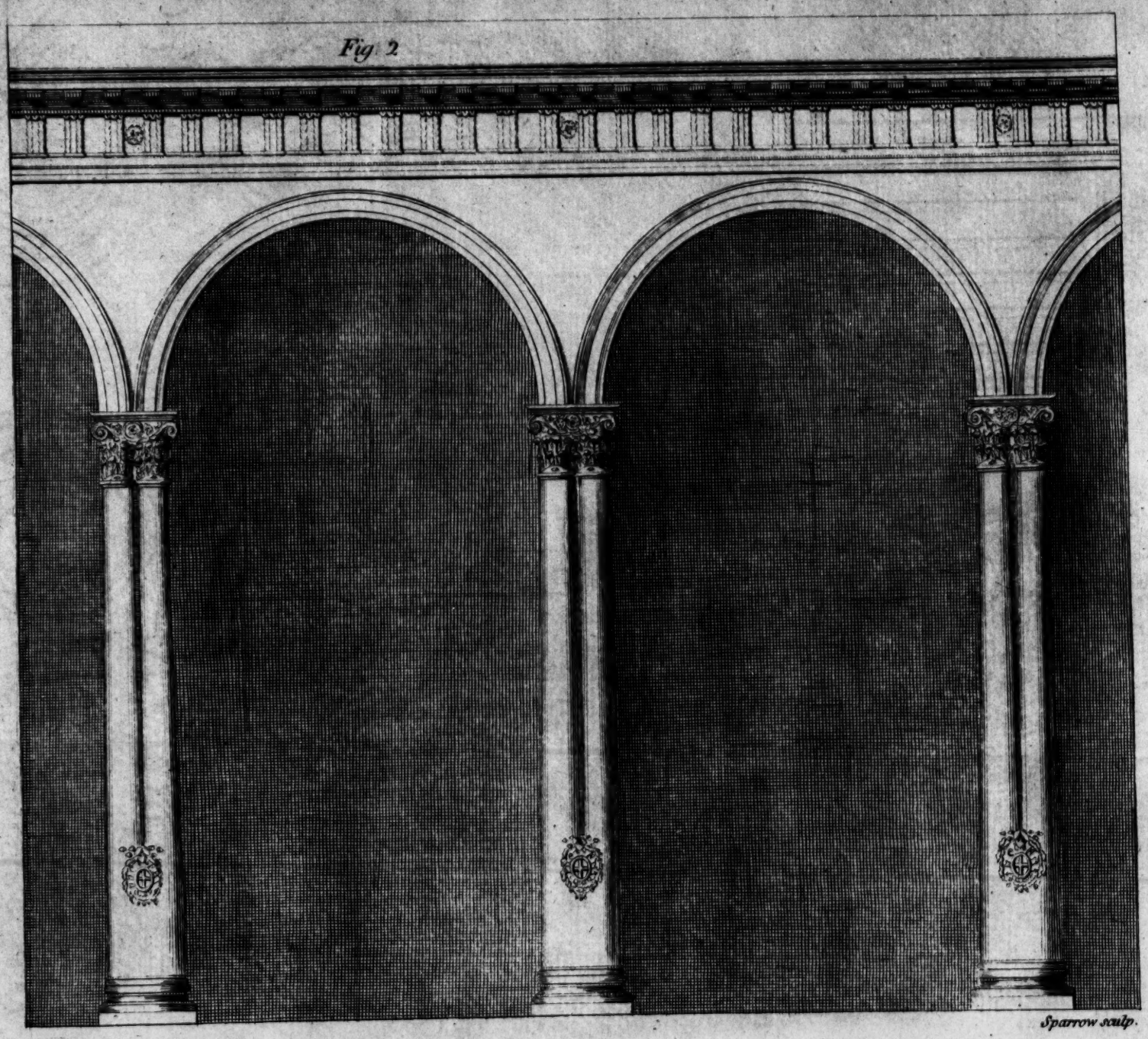

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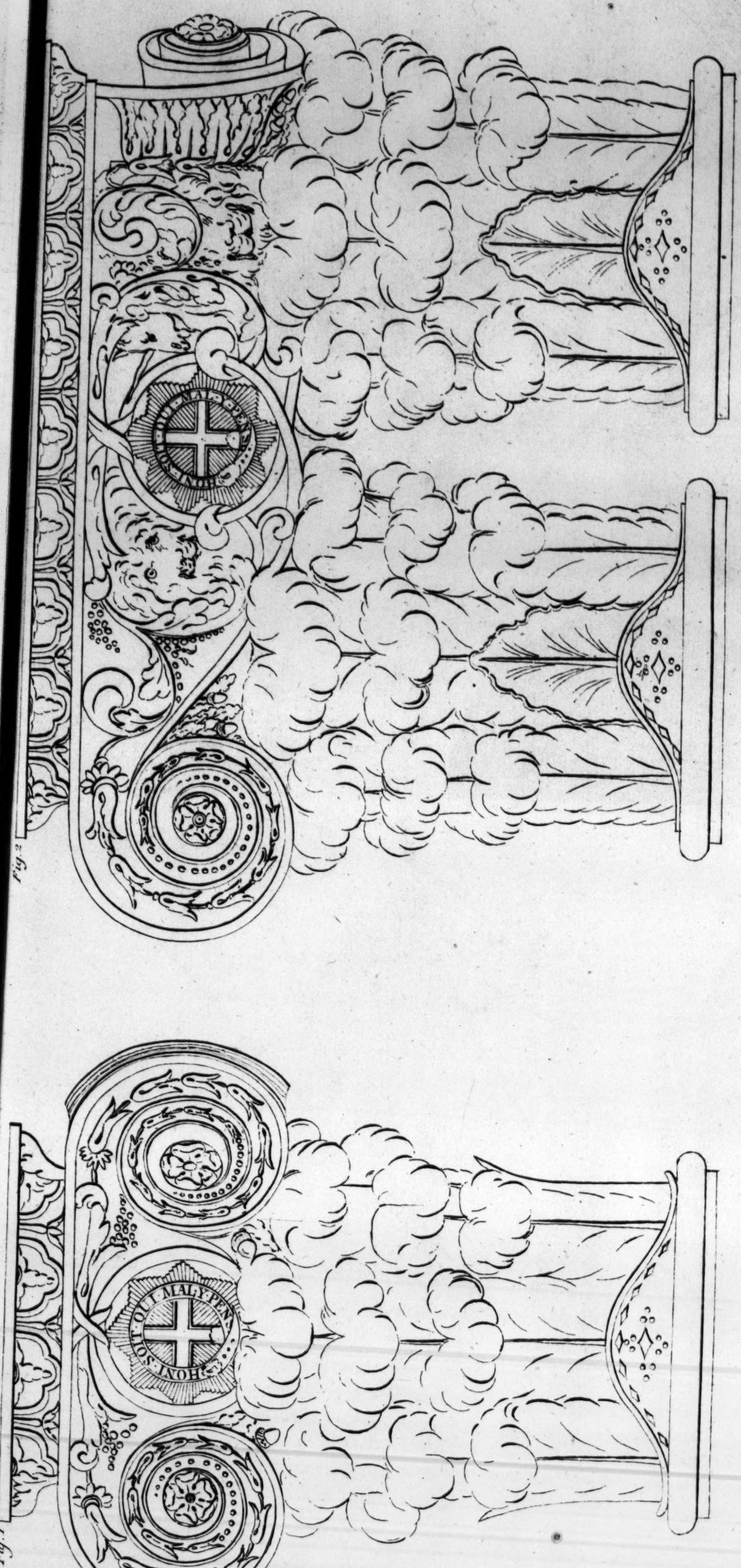

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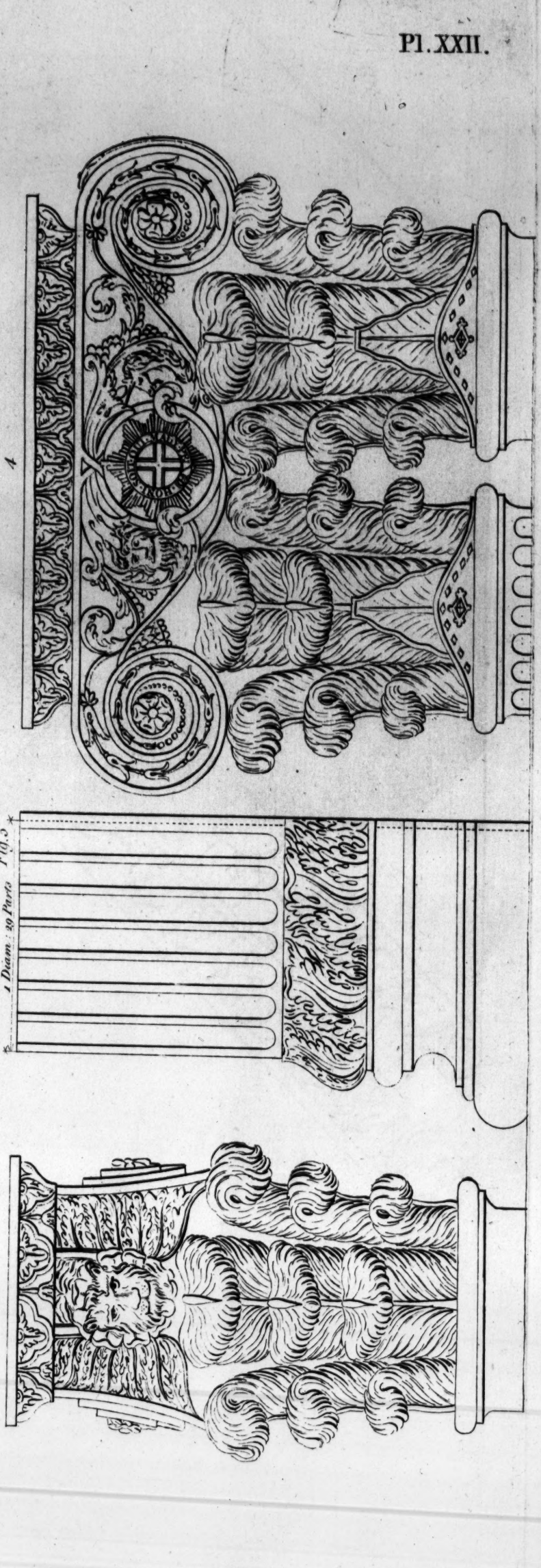

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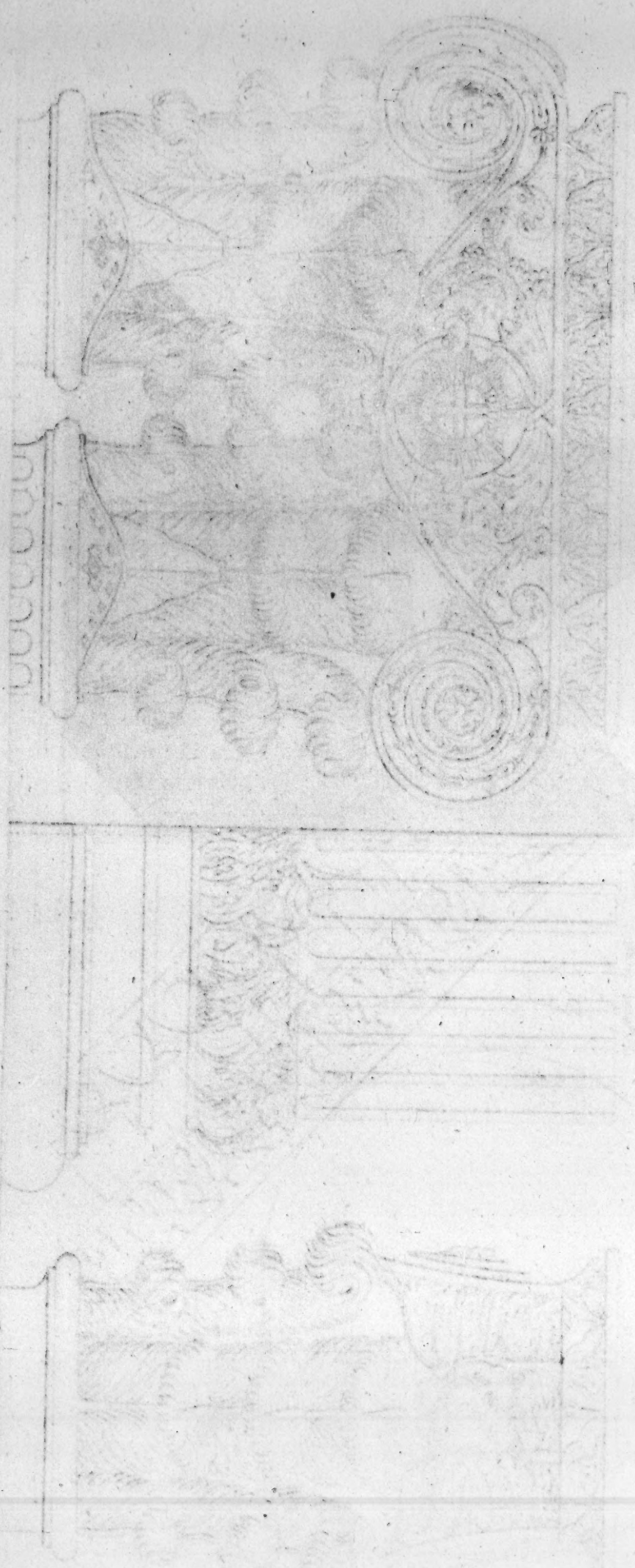

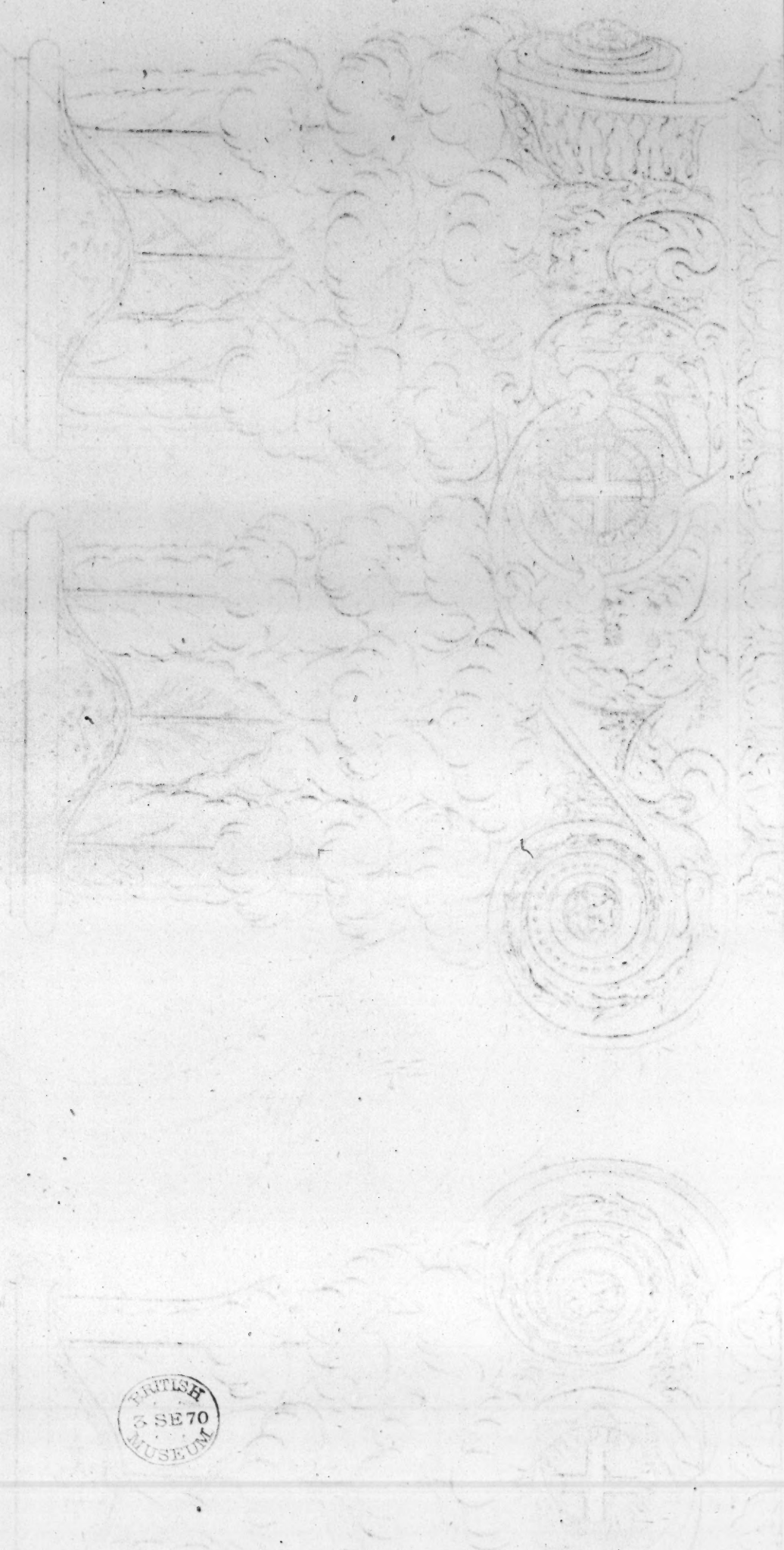

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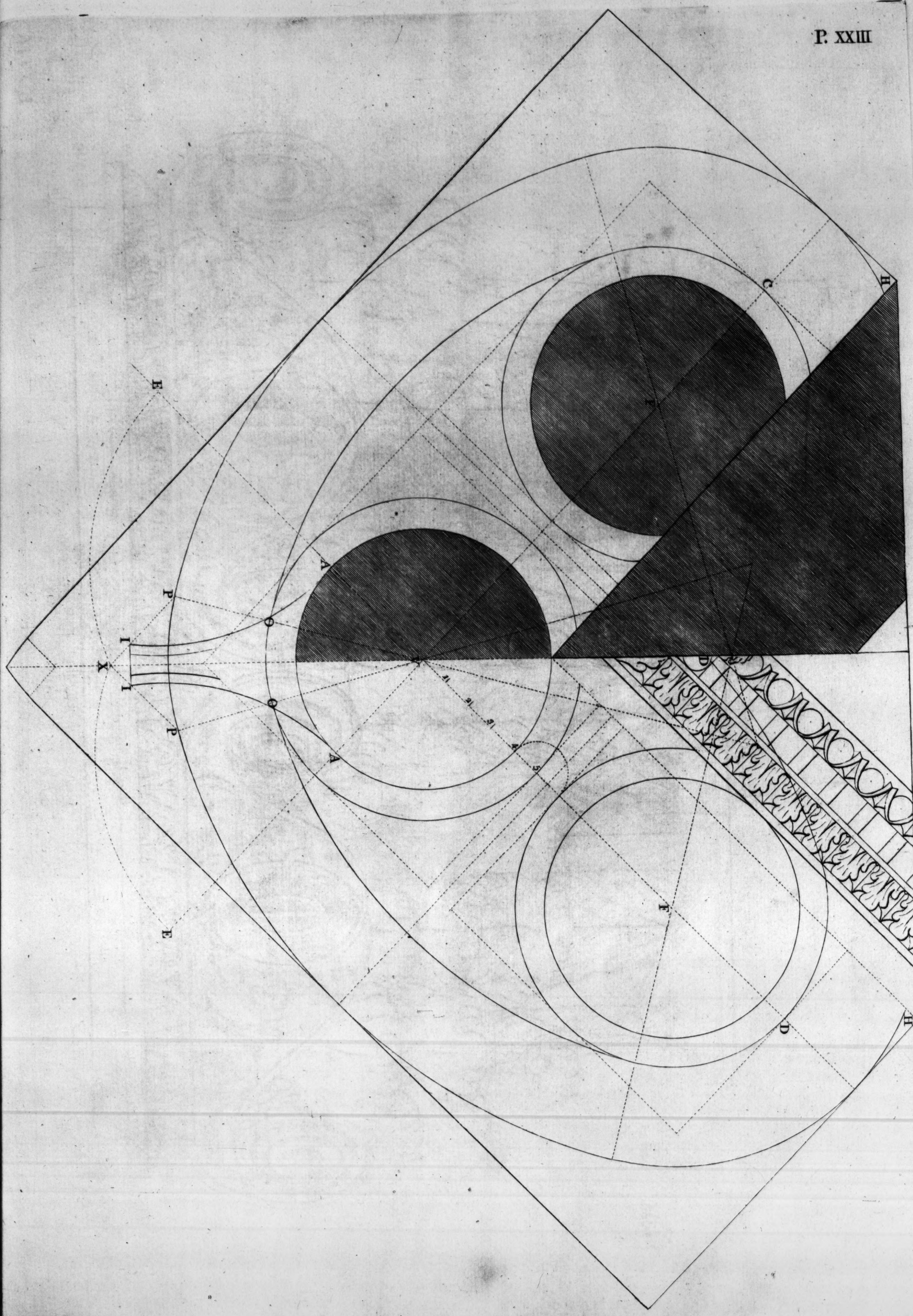
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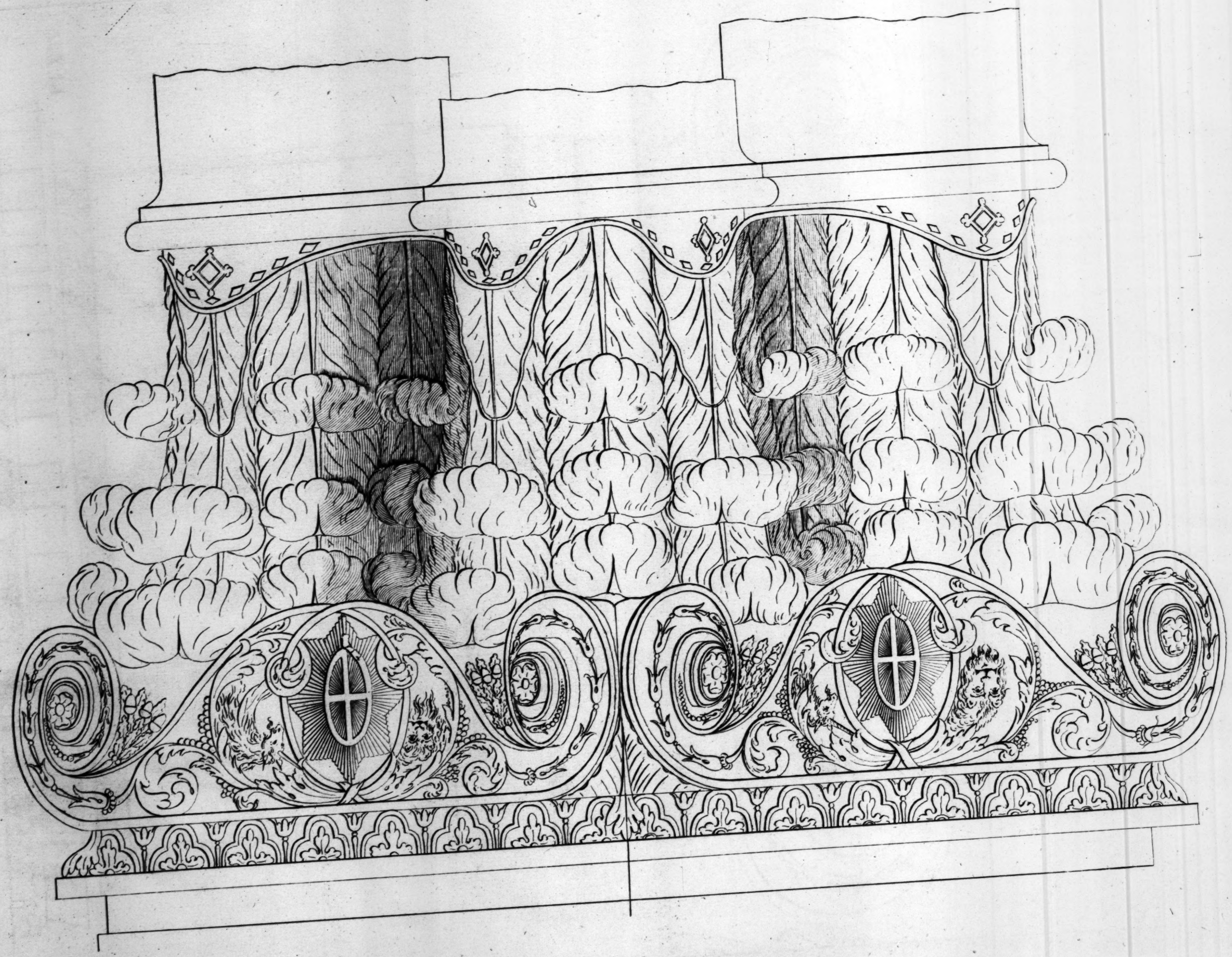

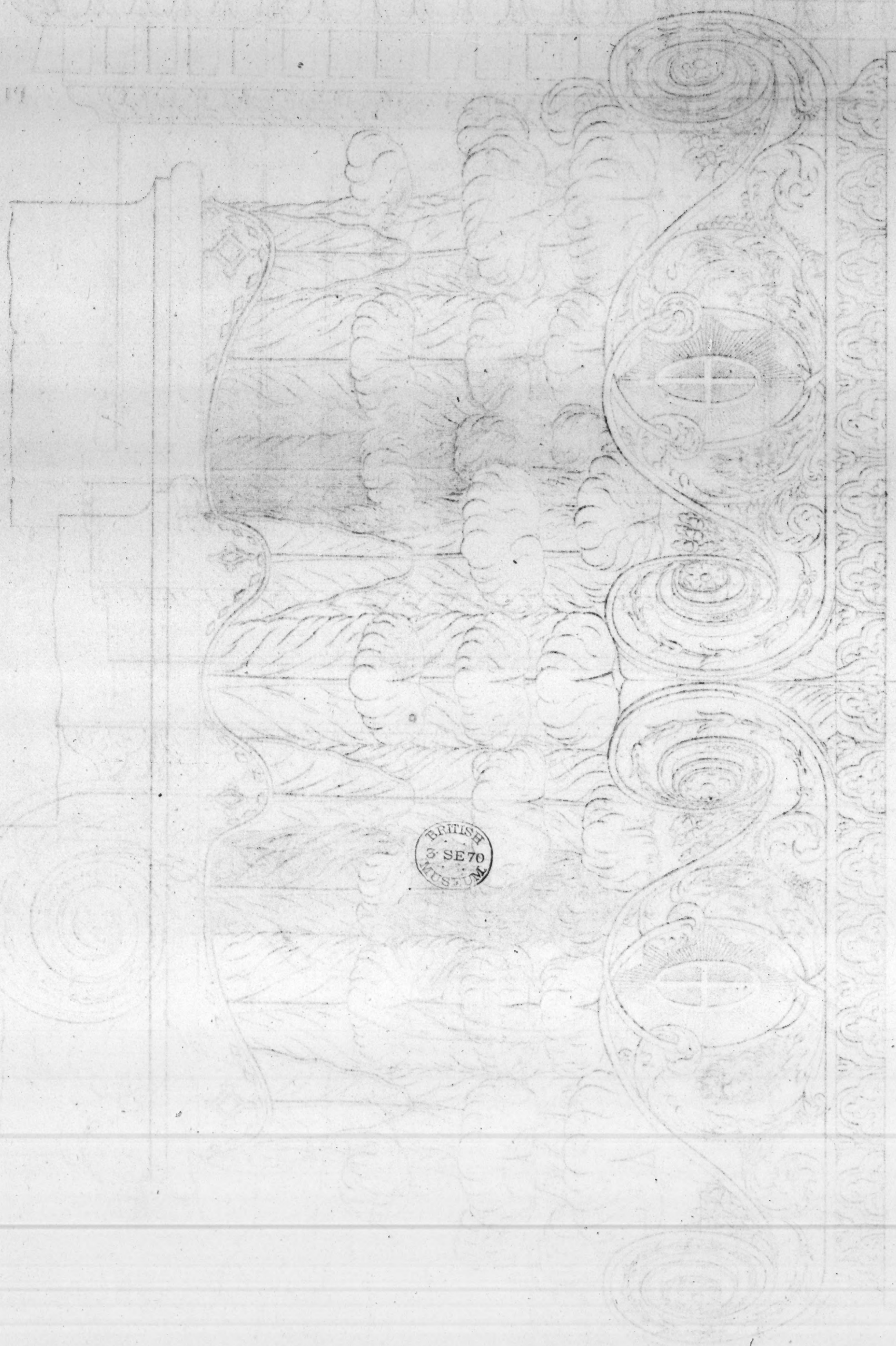
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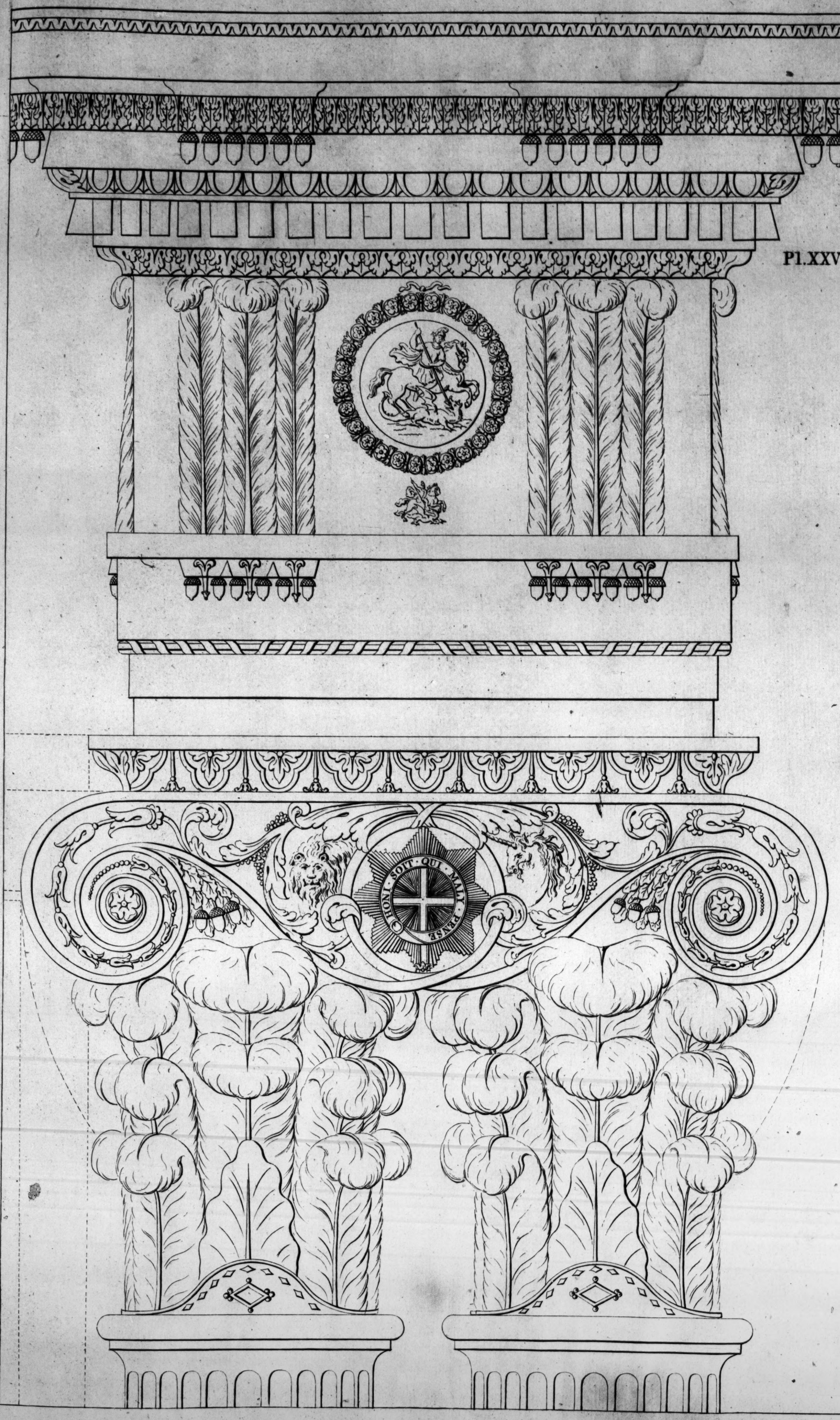
Pl.XXV.



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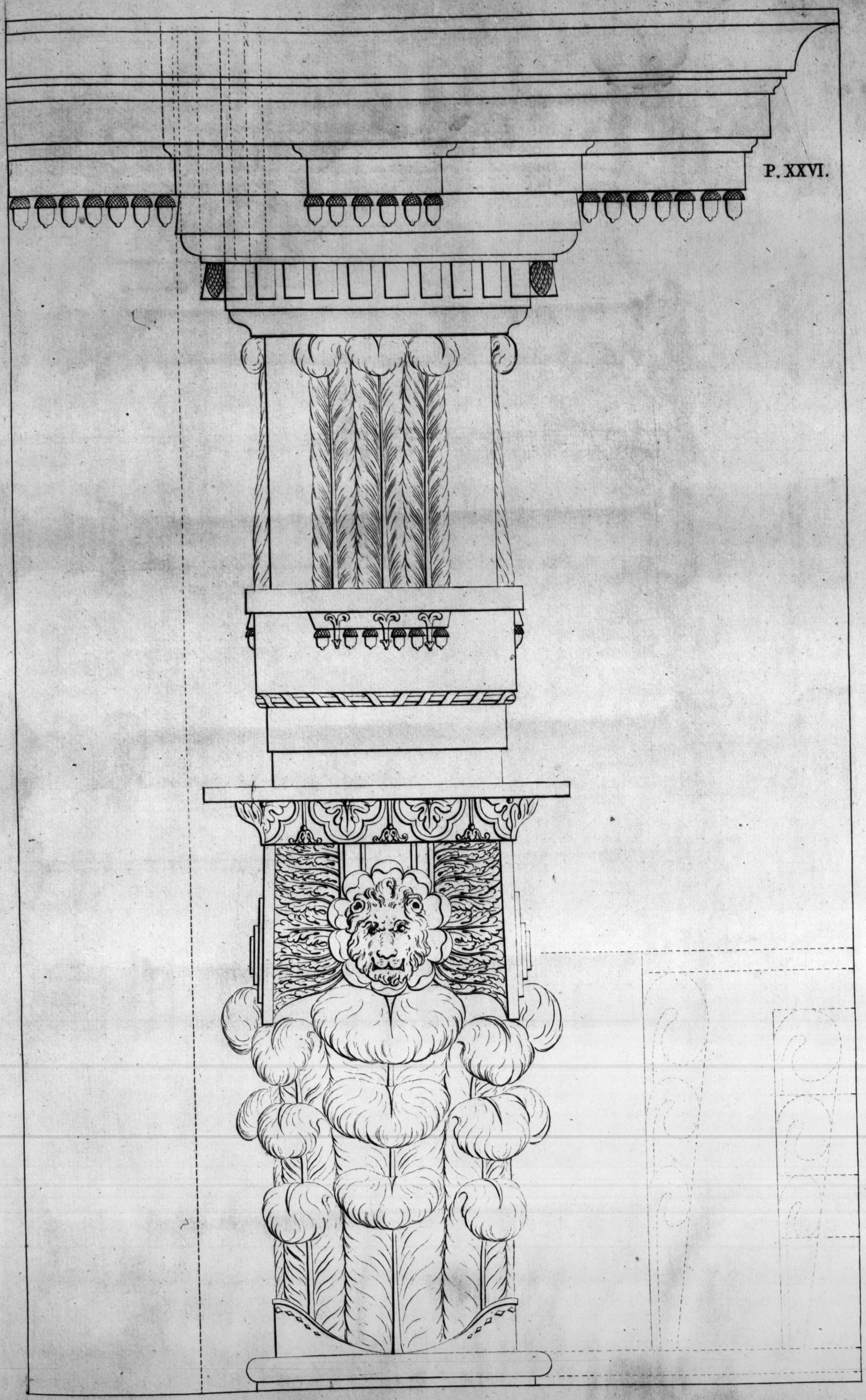

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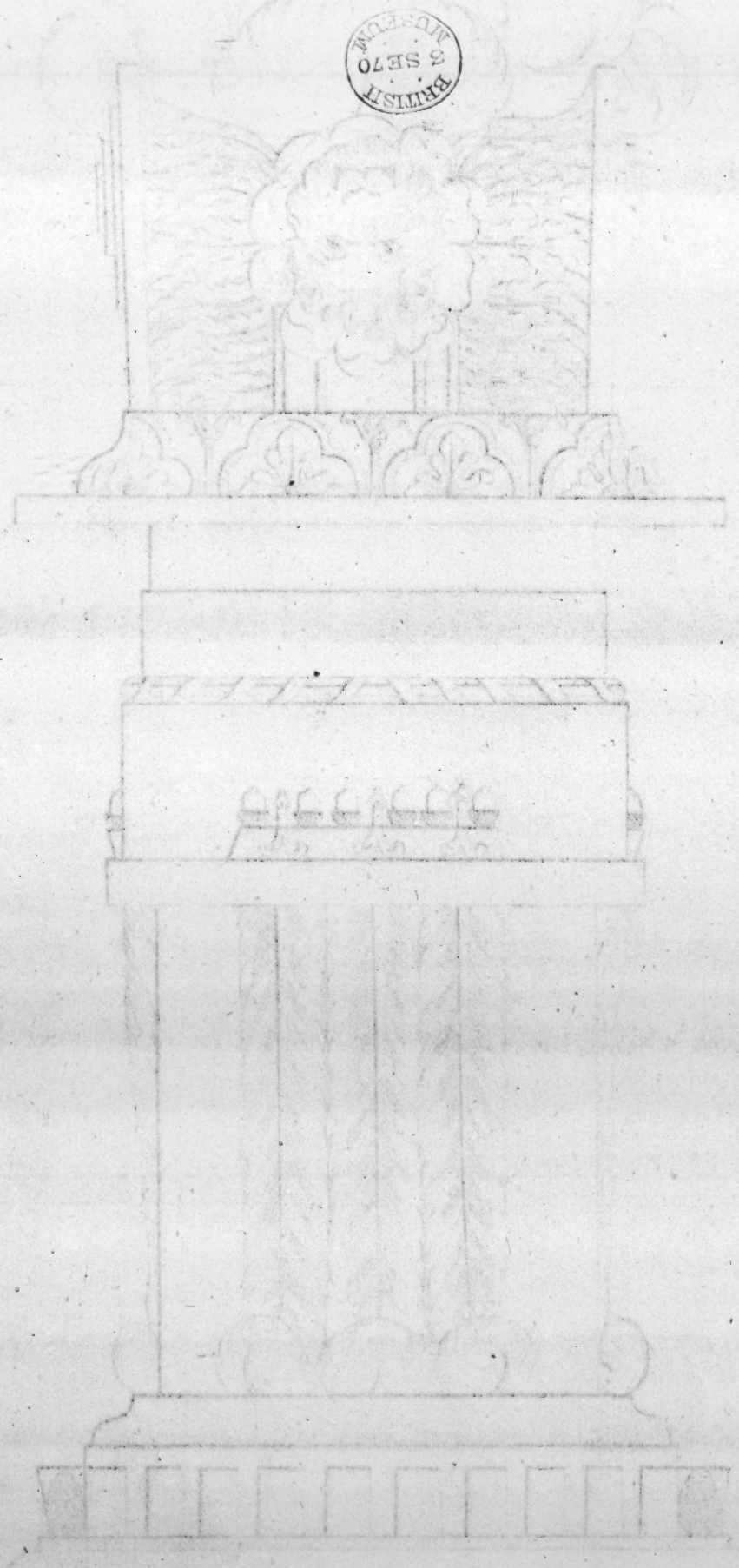

Tindyn delinr.

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Merfield Sculp.

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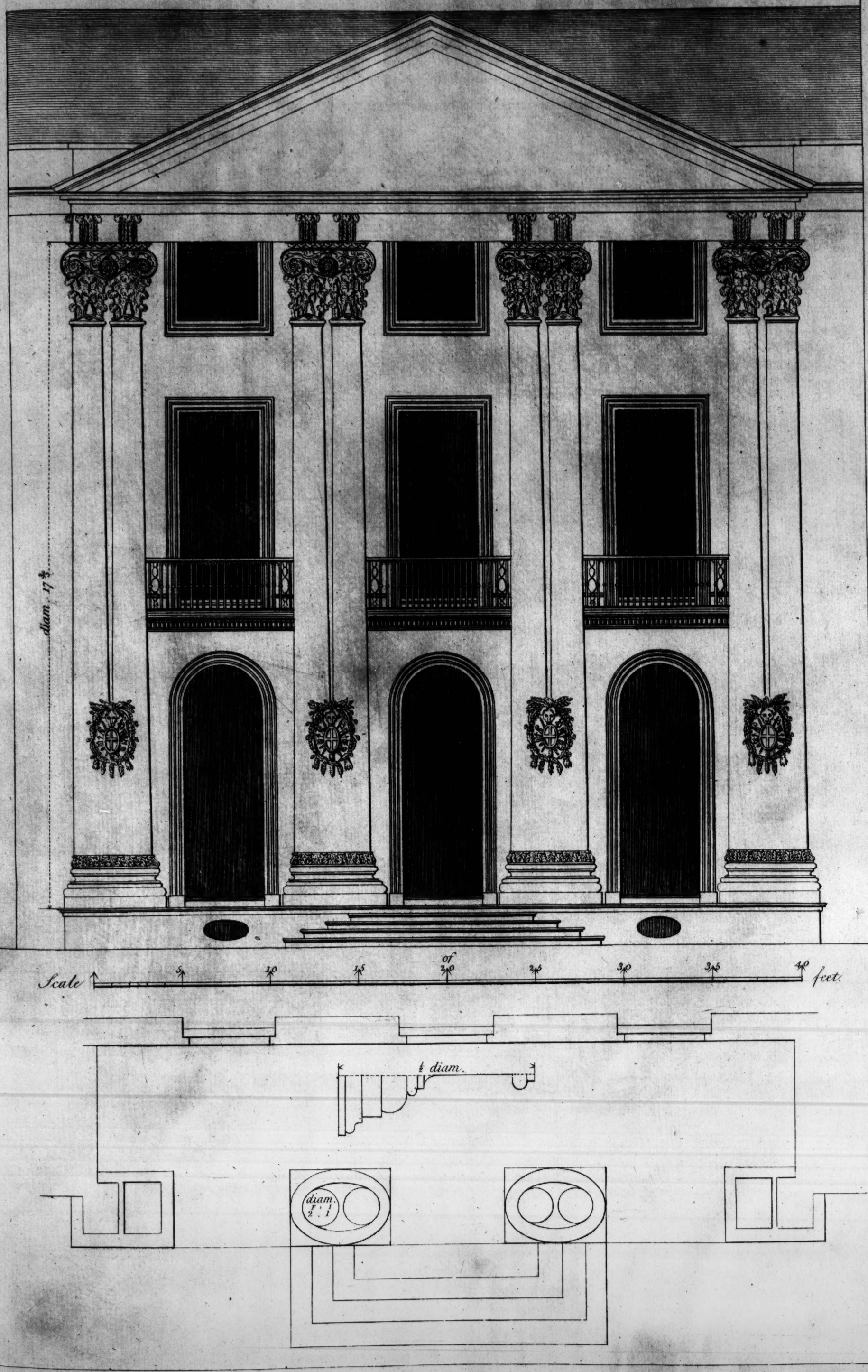
diam. 17½
Scale
5
10
15
20
25
30
35
40
feet.
½ diam.
diam. F. 1 2. 1

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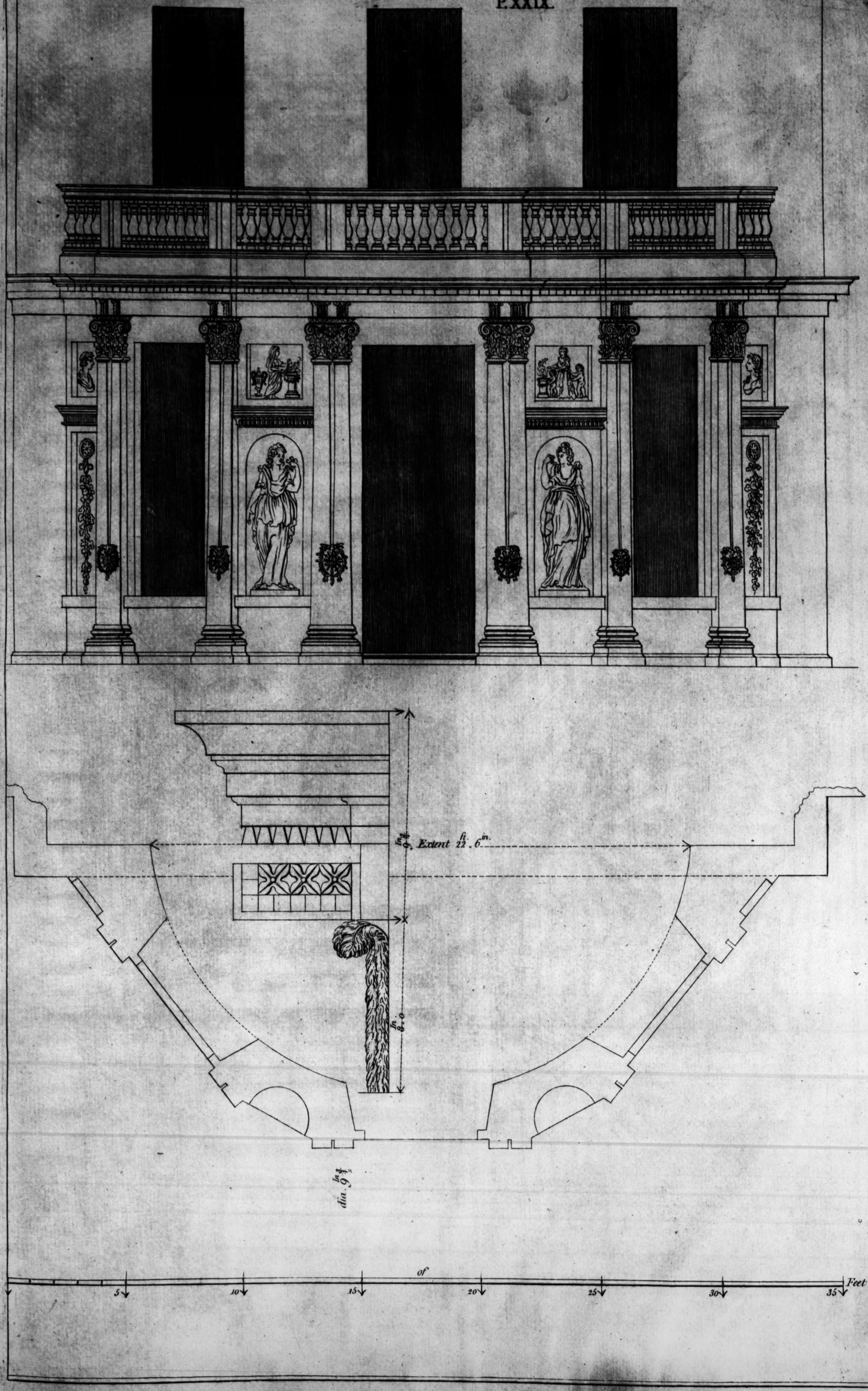
P. XXIX.



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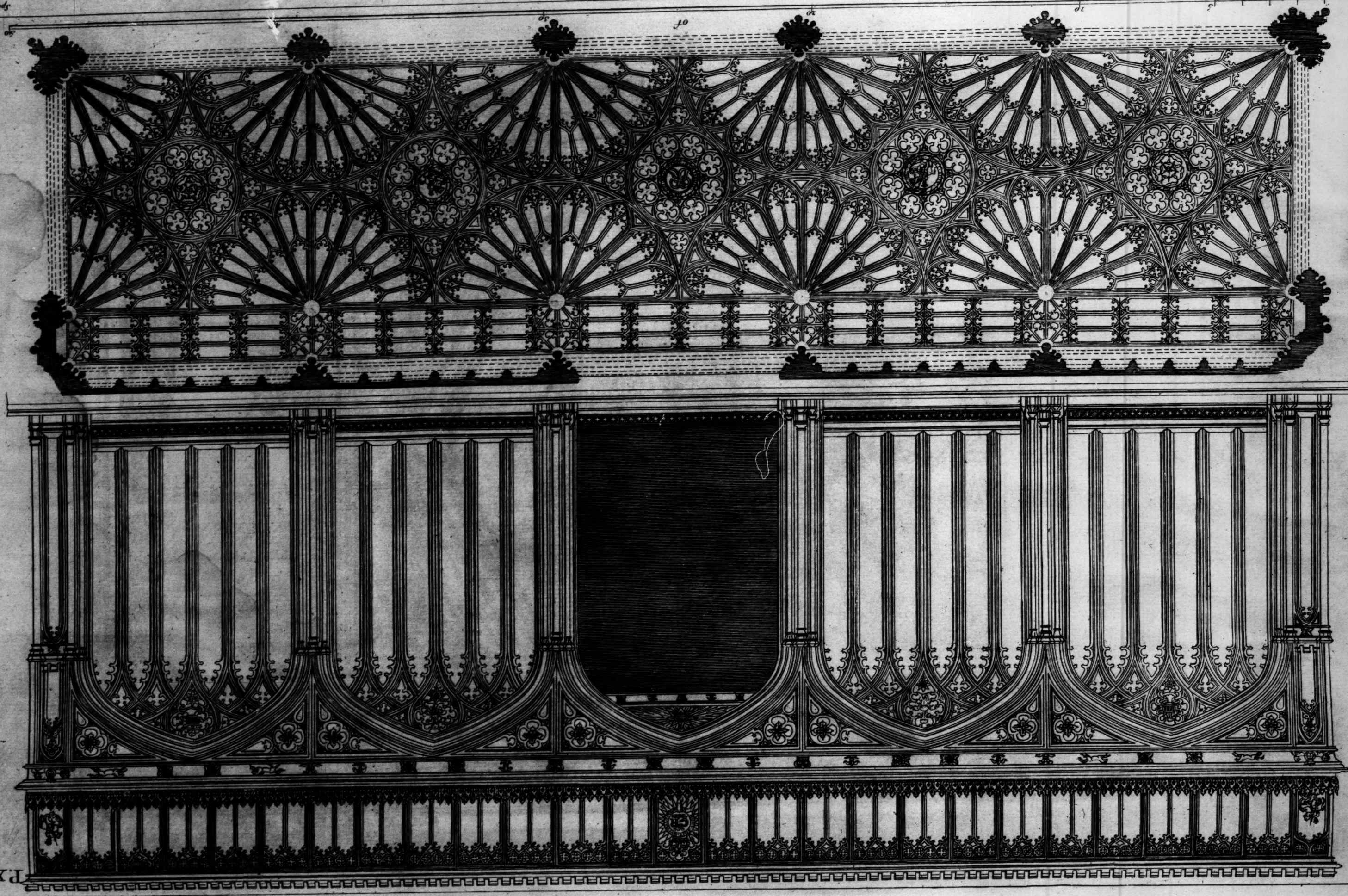
Scale 1 inch to 1 foot. Squares &c.



P. XXX.

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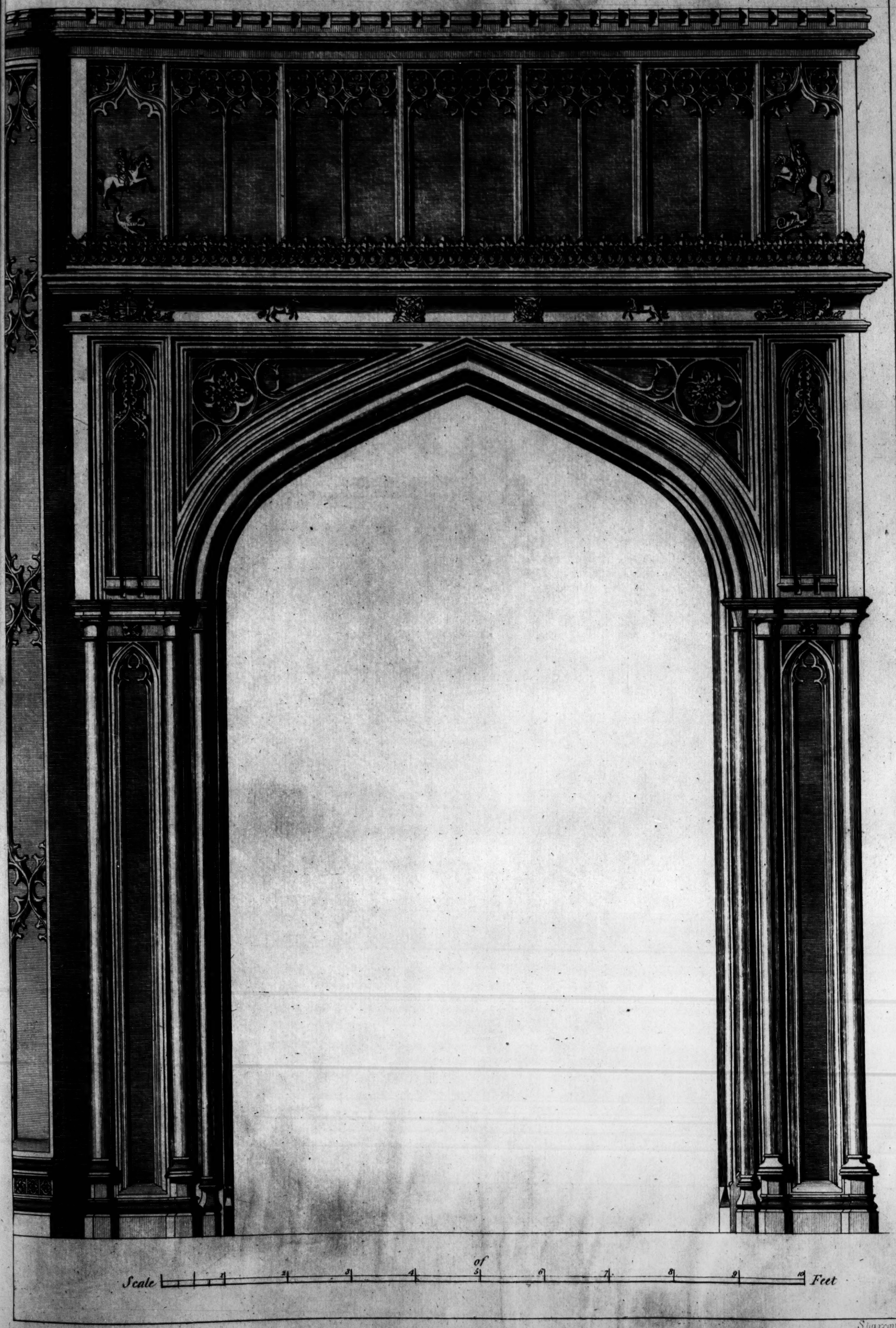

Sparrow sc.

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